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HOYT HOPEWELL HUDSON

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HOYT HOPEWELL HUDSON died suddenly at Stanford University on June 13, 1944, at the age of fifty. From his boyhood days in Nebraska when he sang in the choir and listened to his father's sermons, through his college days at Huron, where he entered the oratorical contests, on through terms of teaching in Idaho, Minnesota, and Ohio, to his graduate study at Cornell and his later college and university teaching, he had an enduring interest in American speech and a growing concern for American life and literature as a part of humanistic scholarship. At Cornell he added zest to the graduate seminars, he taught with liveliness, he wrote and produced pageants of distinction, and he published memorable verse. In his leisure hours he wrote a thesis on the Latin epigram; he graced the meetings of the old coffee-house gang with poems and orations that were the delight and despair of his friends. He also continued his work as editor of *The Step Ladder*, a magazine of verse, and wrote articles on American artists for the Sunday school papers he read as a boy. He always maintained stoutly that no writer should be scornful of the circulation and influence of these church papers, and he put some of his best effort into writing for boys and girls the stories of American painters, sculptors, and poets. He enjoyed all the hard things Mencken was saying about the Bible belt in those days; as a philosopher he early outgrew the theology of the hymns he loved to sing, but he maintained a warm affection for the American scene, and remembered with friendship and esteem the members of his father's congregation. In a time when most of the literati were revolting against the small town and were escaping to Europe with nothing kind to say for their homeland, Hoyt Hudson was encouraging young poets to write of their own scene, and he was sympathetically reviewing the work of middle western novelists. He was one of the first critics to write of the need for a revaluation of Herman Melville, and in his teaching of American literature he anticipated many of the judgments which have produced a critical revolution.

Such were the interests of his young manhood, when he was one of an ardent band at Cornell who were exploring the field of rhetoric and attempting to re-establish it as an intellectual discipline. It would seem that only a solitary scholar could have worked with such intensity in so many fields, but his friends will always remember how his delight lay in the intellectual activity and progress of his group. With inexhaustible fertility he was always casting out ideas for others to play and work with;

he never had the least desire to pose as a savant or to exercise authority over his associates. His appearance attracted attention immediately—his fine head, his intense aliveness, the note of excited interest in his voice, and the gleam of humor ever ready to shine out with appreciation for the wit of his companion; but he never monologued, or attempted to dominate.

With such qualities he was at home wherever ideas were current; not a bohemian, he loved bohemians, and had charity even for the pedantic drudge. Never ambitious for academic promotion, he repeatedly planned to cut loose from the pursuits of the professor and become poet, critic, or story writer. Always some new academic opportunity prevented, some colleague sought collaboration, or some administrative problems needed his gifts for securing cooperation. These interruptions to his more romantic purposes can be seen in his varied academic appointments and in his list of publications.

After completing his doctorate at Cornell he taught English and Public Speaking at Swarthmore for two years. The University of Pittsburgh called him to the Department of English in 1925. In 1927 he resumed his work in Public Speaking at Princeton, and in 1933 he was made head of the Princeton Department of English. In his summers he lectured and taught at Harvard, Cornell, California, Colorado, and Northwestern Universities. He enjoyed the extension of his friendship on a country-wide scale, and seemed especially appreciative of his occasional returns to the West. His wife had grown up in Cripple Creek, his father's pastorates had been on the great plains, he had worked in a lumber yard in Denver, and had earned a Master's degree at the University of Denver. Teaching at Coeur d'Alene had been especially enjoyable, a vigorous current of travel flowed through the University of California and the Huntington Library, and at Princeton he understandably reached the conclusion that he and his family should once more be westerners.

On one of his summer vacations he had been especially interested in a projected school of humanities at Stanford, and had been unofficially active in organizing the languages and literatures together with speech and drama, the fine arts, history, philosophy and religion into a unified school. Shortly after this he accepted a professorship at Stanford. His influence quickly extended from the School of Humanities to the affairs of the university as a whole.

The Princeton years were the period of his most consistent scholarly publication. He served as editor of the QUARTERLY JOURNAL OF SPEECH; he edited, with J. W. Hebel, of Cornell, the widely used *Poetry of the English Renaissance;* translated, with T. M. Greene, of Princeton, Kant's *Religion within the Limits of Religion Alone,* and with V. B. Heltzel, of Northwestern, Thomas Moffet's *Nobilis.* He also translated Erasmus's *Praise of Folly,* and prefaced it with an essay which is a model of understanding, appreciation, and modern application. He wrote, with J. A. Winans, a *First Course in Public Speaking,* and collaborated with J. W. Reeves on *Principles of Argument and Debate.* During visits to the British Museum or to the Huntington Library, he continued his researches in the sixteenth and seventeenth centuries, he edited *Directions for Speech and Style,* by John Hoskins, and published various articles in the Huntington Library Bulletin.

At Stanford Hudson found time to return to the writing of verse. He also

made a selection from his earlier work, and the Grabhorn Press of San Francisco is now publishing a beautiful edition of his poems. He completed a unified half of a projected volume on liberal education, and the Stanford Press has just published it under the title *Educating Liberally*. It is the ripe fruit of his years of thinking about education, and it contains so much wisdom that readers of the JOURNAL will want to own it. One of the last manuscripts completed at Stanford was a sketch contributed as an introduction to *Studies in Speech and Drama in Honor of Alexander M. Drummond*. The essay is an eloquent tribute to Drummond, written with characteristic urbanity, humor, and sound sense.

There are plans for collecting and reprinting his earlier essays on rhetoric, written mostly at Cornell. President Hutchins has argued vigorously about the place of rhetoric in liberal education, but if a generation that knows not the subject should seek a sign, it could be found in some of Hudson's articles in the QUARTERLY JOURNAL OF SPEECH—"The Field of Rhetoric," "Rhetoric and Poetry," "Can We Modernize the Theory of Invention?" "The Tradition of Our Subject," and in the essay in the Winans' *Studies*, "DeQuincy on Rhetoric and Public Speaking." No other contemporary writer has related rhetoric to so many subjects, has illustrated its possibilities with such variety, and has placed it so well in the tradition of liberal education.

Hoyt Hudson was too much of a humanist to propound dogmas to which disciples must give allegiance. He knew the way of all dogmas. He was an Erasmian rather than a Lutheran. Like Erasmus, he would rather laugh at folly than curse it, and his famous after-dinner speech on "Pferd's Formula," which purported to show by mathematical calculation how many scholarly pages could be written about the work of an author, was the most effective antidote to pedantry ever administered to the Modern Language Association.

An inveterate bookman, Hudson was often painfully conscious of the limitations of the scholar's career, but his defense of the "ineffectual Erasmian," is an excellent apology for the life of the mind:

> We may admit that in emergencies the Erasmian sometimes cuts a poor figure. Erasmus was a pacifist, and his folly seems to unfit men for whole-hearted participation in war. If a man cannot take his place in a battle line when necessity arises, most would say then there is something fundamentally wrong with him. It is not an adequate answer to say that he represents the civilization which the battle defends. It is not adequate to plead specialization *non omnia possumus omnes*. It is not adequate to say that he follows the counsel of Plato, to step into a door way when the storm grows too fierce. On the other hand, one can testify that many a man of Erasmian spirit has gone forth to fight, perhaps not whole heartedly believing in the complete righteousness of his cause, or even of his action, yet with motives strong enough to make him as good a soldier as the next man. It is certainly possible for one to be willing to die for a cause in which one does not wholly believe. Men die for such causes every day, not always by compulsion.
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> Many of our journalists tell us that since we have forced our boys into a war, we must find them a fervent faith for which they will gladly die. But one of the significant discoveries of this war is that men of modern temper will die for causes in which they do not wholly believe. This insistence that the sceptic may and ought to be as good a soldier as the next man is one of Hudson's observations that should be cherished. The wide ranging humanistic mind cannot escape scepticism, but it will not repudiate loyalty, and this working com-

promise between scepticism and dogmatism is represented by the man who fights bravely for a cause which he can analyze fairly. In this spirit Hudson fought many good fights.

Students and colleagues over the whole country will talk of Hudson's wit and kindness, of his learning and humanity, of his prodigious labors and his love of companionship. And some who read his early verse will quote his sonnet to Edwin Arlington Robinson:

The bruit about your name is not immense—
Ten men I know have never heard of you—
But in the eager listening of a few
You have no slender meed of reverence.

THE SPEECH THAT ESTABLISHED ROOSEVELT'S REPUTATION

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CHICAGO was the scene of the most dramatically staged speech of Franklin D. Roosevelt's career—his acceptance of the nomination for the presidency, in the Chicago Stadium, on Saturday, July 2, 1932.

This speech marked the real turning point in his political reputation. It ended the "Frank is good natured but lacks brains and leadership" period and ushered in the "Franklin Delano Roosevelt—Fighting Liberal" era. From that moment (rather than from the time of the nomination itself, or of his election, or of his inauguration) the public feeling about Roosevelt began to crystallize into the pattern it has largely maintained ever since. For the first time he began to emerge into the public consciousness as a bold experimenter, aggressive fighter, breaker of traditions.

Some liked and some feared these characteristics. His foes had but a short wait before they could point out that his experimenting led him in an apparently zig-zag course of broken promises and inconsistencies; whereas his friends were assured that the general progression was all in one direction. But after the acceptance speech, friend and foe began to unite on the basic picture of Roosevelt which this incident etched on their minds.

The tremendous interest in Roosevelt's acceptance speech was due partly to circumstance.

The Democrats had a much better show to put on the air than that staged by the G.O.P. two weeks earlier. This did not demand much of the Democrats, for the Republican convention had been spun of dull stuff.

The renomination of Herbert Hoover was a foregone conclusion, albeit a reluctant one for the seasoned politicians of the Old Guard, who knew how to read the writing on the wall. A feeble effort was made to chuck Charley Curtis off the ticket, but was dropped when Hoover made it known that he would not permit the sacrifice of his running mate. With this much settled even before the convention met, the platform was the only business to be debated.

It was the platform which caused the most general dismay. Partly by misjudgment of the public temper, and partly because of a vigorous campaign staged by both wets and drys, the G.O.P. platform makers let themselves be maneuvered into picking prohibition as the chief issue of the presidential cam-

paign. This in as catastrophic a year as 1932!

Two newspaper men noted for their dispassionate and balanced analyses registered their amazement as they arrived at Chicago and found what the party leaders had in mind. Mark Sullivan, sampling the sentiment of the Chicago crowds and delegates, wrote: "One would suppose that depression does not exist. . . ." Walter Lippmann found it "astonishing that in the midst of such great economic distress there should be no rumbling here of social discontent. . . . It may be that conservative Republicans are too deaf to hear the discontent and that the progressive Republicans are too bewildered to express it." Throughout the country fifteen million unemployed and all of the additional millions who depended on them echoed this surprise at the Republican preoccupation with the issue of drink.

Then, as a fitting anticlimax to this anticlimatic situation, the platform finally adopted a compromise proposal so involved and ambiguous that, as one observer sardonically declared, the "wet" portion was cheered by the drys, and the "dry" section was cheered by the wets. With this done, the G.O.P. quickly nominated its candidates, and went home.

From the audience point of view, the chief virtue of the convention had been its brevity. The Democratic reaction was epitomized in a wry comment by Jouett Shouse: "We'll put on a show that will make the Republican shindig look like child's play."

The situation confronting the Democrats was much different from that of the G.O.P. and much more inherently interesting. The prohibition issue had indeed been raised, but had been practically settled in a pre-convention exchange. Al Smith staked his main fight for the nomination upon his straightforward demand for repeal of the eighteenth amendment. This demand the Roosevelt forces took over and made their own, thus eliminating any possibility of fireworks by guaranteeing its inclusion in the platform.

Roosevelt himself had made clear his own selection of issues in his "Forgotten Man" speech, delivered on April 7. The phrase had done precisely what it was intended to do: it struck sharply into the public mind. It had drawn from Al Smith his first direct attack upon his old friend and political co-worker, and had identified Roosevelt unmistakably in the public mind with the unemployment and depression issue.

The nomination battle promised to be good. The Roosevelt forces had a clear majority of votes, but not enough to win the nomination under the traditional two-thirds rule. For a time Roosevelt's advisers toyed with the idea of ditching this requirement (as they could by obtaining a simple majority vote for a change of rules) and riding to victory upon their assured delegate strength. The chance that this would breed resentment and lead to a party split, however, caused this plan to be abandoned on the eve of the convention.

Meanwhile, Smith and Garner, the two other leading candidates, worked desperately to increase their strength. The "Stop Roosevelt" movement looked anxiously for a compromise candidate. Walter Lippmann thought he had one, and, on the day before the convention met, he tried to stampede the delegates with a whole-souled eulogy of Newton D. Baker.

James Farley and Louis Howe worked night and day, buttonholing delegates and pleading for additional support. When the frail Howe became too tired to stand the pace, he stretched on the floor of his hotel room, surrounded by fans and ice water, while Jim Farley lay

down beside him to discuss the strategy of their campaign.

At Albany Roosevelt sat by his radio, listening to every word that came from the convention, conferring often via the telephone with his managers, and making it known that if a deadlock threatened he would fly to Chicago to try to break it with his presence.

When the call to order came at 1:00 P.M. on June 28, no one knew what would happen to the nomination. Farley tried to postpone the platform debate until after the nominee was selected—and failed. He thereupon announced that the nomination of Roosevelt was assured on the first ballot.

But the "Stop Roosevelt" forces knew better. They also knew that Roosevelt, despite his delegate strength, was in a dangerous spot. If after the first ballot he began to lose votes, even a few, his cause would probably be lost. Then there would be a chance for one of the other leaders, or, if necessary, a "dark horse" could be rounded up.

What actually happened is history now, but it was packed with suspense at the time, and thus helped to build up the radio audience for the acceptance speech. The first ballot did not nominate Roosevelt. Neither did the second, nor the third—although, instead of losing votes, his total very slowly crept up. It was still far from the two-thirds requirement.

After the second vote Farley and Howe fought for an adjournment that would give them time to try anew for more support before the balloting could proceed. They lost this fight, and the roll call for the third vote proceeded wearily.

Then, at 9:15 A.M., the delegates demanded a halt till evening. Farley, worn as he was, sought out Sam Rayburn and proposed that the vice-presidency be given to Garner in exchange for the Texas and California votes. "I'll see what can be done," was Rayburn's response, and Farley went back to his room to sleep.

At 9:30 that evening the fourth ballot was just commencing when William Gibbs McAdoo, leader of the California delegation, asked for the platform to explain his vote. "California," he declared, "came here to nominate a candidate. When any man comes into this convention with popular will behind him to the extent of almost 700 votes . . . [At this point the galleries and the delegates sensed what was coming and drowned out McAdoo's voice with a roaring bedlam of boos and cheers. Then his words emerged again.] California casts 44 votes for Franklin D. Roosevelt."

Thus was the nomination settled. But it was not—as is customary—made unanimous. The 190 votes pledged to Al Smith remained adamant and the final total read: Franklin D. Roosevelt, 945; Alfred E. Smith, 190. Nonetheless the candidate was named as Permanent Chairman Thomas J. Walsh rolled off in his best political baritone the name of the winner—"Franklin Delano Roosevelt, the next President of the United States."

Thereupon Al Smith, the erstwhile "Happy Warrior," went up to his hotel room, packed his bags, and went home. Many thought he was on his way to split the party and allow the Republicans to slip back into office. Few realized how completely he was simply walking out of the national political scene.

Meanwhile, back in Albany, Roosevelt was making up his mind to fly to the convention to accept the nomination at once. His decision was not wholly surprising. As early as June 12, when Farley and Howe arrived at Chicago, it "became known" that Roosevelt might fly to the convention if a deadlock developed, and might come on anyway, for a conference with the leaders, after the convention adjourned. Both possibilities were promptly denied.

Then, on June 23, an enterprising

reporter sent out the forecast (unauthorized) that "no one need be surprised if the Governor swoops down on the embattled hosts of Democracy here next week in an airplane." On June 29, before the balloting began, it was discovered that by Roosevelt's request the American Airways had sent a tri-motored Ford fourteen passenger plane, capable of cruising at 130 miles an hour, to the Albany Airport. Still, the news that the Governor would start out the next morning after the nomination swept around the country with a thrill of speculative interest.

"It isn't true, then, that he's an invalid?" "How has he had time to prepare a speech?" "What will he say?" "How will he look?" "Will he compromise with the Smith forces?" "Will he hedge on repeal of prohibition?" "Will he merely smile, and mouth platitudes, and say practically nothing at all?"

The tradition, of course, was for the nominees of both parties to slide back into a decent obscurity for several weeks after the conventions. They were supposed to retreat to secluded vacation spots, recover from the fury of the primaries battle, formulate their programs in conferences with their party leaders, make whatever deals might be demanded in the interest of party harmony, and lay out their strategy for the election campaign of the late summer and fall. Usually the nominees needed this rest, and so did the country. To provide it, the convenient fiction had been invented of "notifying" the nominees of their selection some weeks after they already knew it, whenever it should be deemed expedient to commence the campaign.

While the country wondered and murmured, its interest simmering to a boil, Roosevelt disposed of this tradition with casual aplomb.

From the moment his decision to fly to the convention was announced, every detail of the trip became front page news. It was recalled that this was the first time Roosevelt had been in an airplane since his wartime days as Assistant Secretary of the Navy, when he had used a plane regularly on inspection trips around the country.

Feature writers searching for means of depicting the adventurous quality of the flight compared the daring of the nominee to that of his fifth cousin. While Theodore Roosevelt was president he had wanted to submerge in a submarine, to call attention to the practicality of the new underseas craft. This his body guards had refused to let him do. Now another Roosevelt was launching into another stratum, the air.

It was pointed out that the day was cloudy, with squalls of rain along the route. Newsmen noted that the plane would have to buck head winds for the entire trip. Bulletins were flashed from along the way: "The Roosevelt plane is flying low, skirting cloud banks along Lake Erie"; "The candidate is flying over Toledo, with scattered showers reported." At Buffalo, and again at Cleveland, the plane was forced to stop to refuel.

At both stops reporters crowded in for interviews with the entire personnel of thirteen: Governor Roosevelt, his wife —who was generally referred to as Eleanor—his son Elliott, his secretaries Guernsey T. Cross, Marguerite Le Hand and Grace Tully, his friends Judge and Mrs. Samuel I. Rosenman, his body guards Earl Miller and Gus Gennerich, and the three members of the crew.

The country was informed that the departure of the plane from Albany was delayed for half an hour, until 8:30; that the candidate worked on his acceptance speech between Albany and Buffalo; that thereafter he read telegrams and newspapers, looked at the scenery, and chatted easily with the other occupants of the plane. The roar of the airplane's motors en route was recorded

in a national broadcast. The time when the wheels of the plane grounded at the Chicago Municipal Airport was clocked at 4:27 P.M., just nine hours after the flight started.

The brief greeting which Roosevelt gave to the crowd of 5,000 at the Airport was broadcast to the convention hall and around the country. Reporters noted that the Roosevelt glasses were jolted off by the press of the crowd (and not broken); that an hour was consumed in driving the fifteen miles to the Stadium, through street crowds estimated at 20,000; that at Grant Park the nominee was constrained by an insistent crowd to stop for a few words—though all he told them was that he would be making his speech in a few minutes at the convention. Finally, at 5:50 the party pushed its way into the hall, through another crowd, to appear before a body of weary delegates who had been marking time for the past two hours.

While the convention proceedings had purposely been drawn out during the day, workmen had pounded away building an inclined runway up to the platform. Others had brought in a huge banner with the words, OUR NEXT PRESIDENT – FRANKLIN ROOSEVELT, and hung it from the first gallery behind the rostrum.

The temporary chairs set up for the delegates were in wild disarray, with little trace left of their once orderly arrangement in neat sections. The floor was littered with 60 tons of waste paper. Visitors in the galleries and delegates on the floor were alike worn out by their five days of frenzied session, were wilted by the heat, were sickened by irregular meals and frequent indulgence in mustard-spread hot dogs and insipid soft drinks.

The trains that were to take the delegates home were scheduled to have left, but were being held at the stations until the final adjournment. Into this scene of disorder and discomfort walked the candidate, at ten minutes to six, leaning on the arm of his eldest son, James.

The huge convention organ burst into the strains of "Anchors Aweigh," while the delegates roared. The demonstration, in the words of a spectator, "was like a cyclone swooping down from the crowded galleries and whistling through the sections of delegates who stood on their chairs shouting and waving."

Roosevelt had heard just such ovations on behalf of the nominees in the Democratic conventions of every quadrennium since 1912. In '20, '24, and '28 he had received enthusiastic ovations himself. But this time he was the nominee, and, as he fully expected, was on the way to becoming President of the United States.

His first thought was for the friends who had fought and won this battle of the nomination. In serious mien, with the famous smile gone, he gave thanks to John E. Mack, who had nominated him, and to the chairman, Senator Thomas J. Walsh. James Farley had met him at the plane, and Louis Howe at the Stadium door. While the organ swung into "The Star Spangled Banner," Roosevelt and his wife remained in solemn mood, standing at attention.

Then the strains of "Happy Days Are Here Again" rang out, and Roosevelt turned toward the crowd to receive its greeting and to wave and smile his own. His handsome face aglow with impish pleasure in the excitement caused by his unprecedented flight, Roosevelt took the measure of the crowd before him and naturally, easily, assumed the frame of mind of a major figure in American history.

Another mother's son was headed for the White House; one of the one hundred and thirty million was in process of elevation to the role of First Citizen. Another Rubicon had been crossed. A

new era in the life of Roosevelt (and, though few guessed it, in the life of America) was being born.

After thirteen minutes the ovation broke off, and Chairman Walsh presented the candidate to the convention. Then smoothly, effortlessly, the best modulated radio voice in public life slipped into the opening paragraph of the acceptance speech:

"I appreciate your willingness after these six arduous days to remain here, for I know well the sleepless hours which you, and I [loud laughter and cheers] have had. I regret that I am late, but I have no control over the winds of Heaven and could only be thankful for my Navy training." [Cheers and laughter.]

Already some of the impatient galleryites, their curiosity satisfied and their dinners waiting at home, slipped away. The candidate went on. "The appearance before a National Convention of its nominee for President, to be formally notified of his selection, is unprecedented and unusual, but these are unprecedented and unusual times. I have started out on the tasks that lie ahead by breaking the absurd tradition that the candidate should remain in professed ignorance of what has happened for weeks until he is formally notified of that event many weeks later.

"My friends, may this be the symbol of my intention to be honest and to avoid all hypocrisy or sham, to avoid all silly shutting of the eyes to the truth in this campaign. You have nominated me and I know it, and I am here to thank you for the honor." [Loud and prolonged cheers.]

There followed an acceptance of the platform "100 per cent," and a pledge that "I will leave no doubt or ambiguity on where I stand on any question of moment in this campaign." Thence he launched a plea for non-partisanship and support by independent voters which was to become a major feature of the campaign: "Note well that in this campaign I shall not use the words 'Republican Party,' but I shall use, day in and day out, the words 'Republican leadership.' "

A few paragraphs further on he was urging: "Here and now I invite those nominal Republicans who find that their conscience cannot be squared with the groping and the failure of their party leaders to join hands with us; and here and now in equal measure, I warn those nominal Democrats who squint at the future with their faces turned toward the past, and who feel no responsibility to the demands of the new time, that they are out of step with their Party."

To implement this plea for support by all independent voters, Roosevelt offered a definition of his own political position as standing midway between the Old Guard reactionism and the Utopian radicals. "Wild radicalism has made few converts," he declared, "and the greatest tribute that I can pay to my countrymen is that in these days of crushing want there persists an orderly and hopeful spirit on the part of the millions of our people who have suffered so much. To fail to offer them a new chance is not only to betray their hopes but to misunderstand their patience."

By this time the gallery exits were crowded and even a few of the delegates were slipping out. Roosevelt had no magic great enough to hold these weary auditors longer in their seats. For them the great moment had passed when the nominee started his speech. Their function as greeters was over.

But the speech did not drop on inattentive ears. In every section of the nation families and groups of neighbors crowded intently around living-room radios and listened with a growing wonder and a growing faith. Here was veritably a new voice, a new personality,

a new hope. Here at the very least was a fresh symbol of their own faith and desires; at the most, a fearless leader came in the nation's hour of bitterest trial to lead a new fight for freedom and security.

In friendly, social tones—neighborly, yet with a patrician assurance of born leadership—the voice came into their own homes from the familiar radio grill they had dusted with their own hands; it spoke of "the simple economics, the kind of economics that you and I and the average man and woman talk."

"Translate that into human terms," the radio voice quietly urged. "See how the events of the past three years have come home to specific groups of people. . . . Picture to yourselves. . . . My friends, you and I as common-sense citizens know. . . . " Here was surely no ordinary politician speaking; here was homey talk the people could understand, yet talk with an elevation and a dignity that inspired trust and confidence. When the speaker used the phrase, "statesmanship and vision," it seemed to belong as a fitting characterization of what was being said.

Back in the hall the galleries continued to empty, and in the homes the listeners grew more silent and attentive. Roosevelt gripped the rostrum hard, and swung into a theme that was nearest to his heart; a unifying thread upon which the diverse aspects of his political philosophy all were strung; the interdependence of all the people.

"Never in history have the interests of all the people been so united in a single economic problem. . . . That is why we are going to make the voters understand this year that this Nation is not merely a Nation of independence, but it is, if we are to survive, bound to be a Nation of interdependence—town and city, North and South, East and West. That is our goal, and that goal will be understood by the people of this country no matter where they live."

"My program," the nominee continued, "is based upon this simple moral principle: the welfare and the soundness of a Nation depend first upon what the great mass of the people wish and need; and second, whether or not they are getting it.

"What do the people of America want more than anything else? To my mind, they want two things: work, with all the moral and spiritual values that go with it; and with work, a reasonable measure of security—security for themselves and for their wives and children. Work and security—these are more than words. They are more than facts. They are the spiritual values, the true goal toward which our efforts of reconstruction should lead. These are the values that this program is intended to gain; these are the values we have failed to achieve by the leadership we now have."

By now at least half the gallery seats were vacant, many delegates had left the floor, and the constant shuffling of chairs and feet added to the vast confusion of the convention hall. Roosevelt swung earnestly into his peroration, the last five paragraphs of his speech, into which he had put more effort than in all that went before. Here was the authentic voice of the democratic patrician, speaking with utmost earnestness to his people, to his friends. An appealing combination of idealism and common sense, it proved to have a projective power rare in the history of political campaign speaking. As these words sank home in the minds of millions of voters, the election results of 1932 began to assume definitive shape.

"One word more: Out of every crisis, every tribulation, every disaster, mankind rises with some share of greater knowledge, of higher decency, of purer purpose. Today we shall have come

through a period of loose thinking, descending morals, an era of selfishness, among individual men and women and among Nations. Blame not Governments alone for this. Blame ourselves in equal share. Let us be frank in acknowledgement of the truth that many amongst us have made obeisance to Mammon, that the profits of speculation, the easy road without toil, have lured us from the old barricades. To return to higher standards we must abandon the false prophets and seek new leaders of our own choosing.

"Never before in modern history have the essential differences between the two major American parties stood out in such striking contrast as they do today. Republican leaders not only have failed in material things, they have failed in national vision, because in disaster they have held out no hope, they have pointed out no path for the people below to climb back to places of security and of safety in our American life.

"Throughout the Nation, men and women, forgotten in the political philosophy of the Government of the last years, look to us here for guidance and for more equitable opportunity to share in the distribution of national wealth.

"On the farms, in the large metropolitan areas, in the smaller cities and in the villages, millions of our citizens cherish the hope that their old standards of living and of thought have not gone forever. Those millions cannot and shall not hope in vain.

"I pledge you, I pledge myself, to a new deal for the American people. Let us all here assembled constitute ourselves prophets of a new order of competence and of courage. This is more than a political campaign; it is a call to arms. Give me your help, not to win votes alone, but to win in this crusade to restore America to its own people."

All over the country the earnest, reassuring overtones of this confidently calm voice fell upon listening ears. In the nation's capital it was heard by the fifteen to twenty thousand world war veterans who had stormed into the city as the "Bonus Expeditionary Force" and set up their camp on the Anacostia flats —until they were later dispersed by presidential decree with tear gas, machine guns, bayonets and clubs. It was heard in President Hoover's own study by a tight-lipped, bitter critic, whose heart ached with dread lest this political infidel would overturn all for which he had fought.

It was heard in "Hooverville" shanty towns, in the drab and cheerless homes of the growing number of unemployed, in the simple living rooms of farmers, school teachers, white collar workers, and of those factory workmen who still had jobs. It was pondered in the more ornate homes of the well-to-do, who thoughtfully considered abandoning their old political allegiance in the hope that here, perhaps, was the answer to the country's economic ills.

The speech was heard by Milo Reno's Midwest Farmer's Holiday Association, organized to stop by violence the movement of food supplies until the price should be raised; it was heard by residents of rural county seats, where grim-mouthed farmers gathered to prevent by force the sale of mortgaged farms; it was heard by Howard Scott and his following of Technocrats, ready to make over America in the pattern of an engineer's dream; it was heard by Coughlinites, and disciples of Huey Long, by college intellectuals, and by the Mencken-denominated "booboisie," by sharecroppers and Wall Street brokers.

It was heard by ardent partisans who were "For Roosevelt before Chicago"; by Al Smith Democrats; by rock-ribbed Republicans; and by Norman Thomas Socialists. It was heard with skepticism, with scorn, and with scoffing; with en-

thusiastic acceptance; and with dubious reservation. But heard it was and, as events were to show, it won votes.

It is altogether possible that this speech, coming just at the crest of the wave of interest in the Democratic convention, just at the nadir of disillusionment with the Republican offering, may have been the most influential utterance of the entire campaign. There is some ground for believing that the only effective campaigning (except for the organizational work of "getting the vote to the polls") is that which is done very early.

Almost as soon as the nominees are selected, the independent voters begin making up their minds. Tentatively or decisively they align themselves with one candidate or the other. It is highly doubtful whether any amount of political oratory after that has much effect. Hooverites would listen to Roosevelt—but only to belittle and refute; New Dealers would tune in Hoover—but merely to jeer. Once the minds of the voters were made up, they simply became more and more set. The few who continued to waver could scarcely affect the final result.

If this theory is sound, Roosevelt's early bid for votes, made even before the convention adjourned, was a master stroke of policy. It set up a standard around which his warm supporters could rally; it gave newsmen and cartoonists a subject for their pens; it served as a focal point for public discussion and private thought.

The candidate could leave the hall, could with comparative quietness entrain for home, could withdraw for a few days of sailing along the New England coast; but never thenceforth could he be ejected from the public mind.

His dramatic flight to Chicago had ensured him of one thing; whether favorably or unfavorably, whether for obloquy or praise, he was in the public's eye and on the public's lips from that time on. The campaign came inevitably to center on F. D. R.

THE CASE METHOD IN ARGUMENTATION—II

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A PREVIOUS article on the case method[1] explained the method as used in the law schools, and suggested a form of case setup and case abstract conforming to the more complex and varied patterns of controversy found in the field of general argument. In this and a following article, we shall consider more specifically how the law case method has been adapted to the course in argumentation at Stanford.

The present article will be limited to (1) a statement of the general course plan, and course theme or thesis, and (2) a summary of the course philosophy or "Argument." A third article will present a series of illustrations showing how the course Argument is inductively developed from particular cases.

Course Plan and Thesis

The plan of the course follows the usual division of the argumentation texts in that it treats of logical principles first, and persuasion afterwards. But, whereas the conventional texts deal with the first of these categories under the two headings, Constructive Argument, and Refutation, the Stanford procedure regards it all as refutative in character. In short, what has been found to work with surprising effectiveness is the separation of

[1] Quarterly Journal of Speech, XXXI (1945), 8-15.

the course into a first part called "defensive" or "critical" reasoning, and a second part called "persuasive" reasoning. In the first part, the student is asked to assume the position of one who is approached by another seeking to secure his assent to a particular proposition, and who stops for a calm and objective analysis of the reasoning and evidence advanced in support of that proposition. In the second part, he himself becomes the advocate seeking to persuade another. This is not to start any quarrel with the conviction-persuasion monists, but is a purely arbitrary division arising out of the exigencies of the experiment as here attempted. It was simply more expedient to deal first with the cases as applied logic, and then, if this proved successful, to extend the method to the principles of advocacy. There is no reason at present apparent why the method may not be applied with equal success to the whole argumentative process treated as Persuasion.

The defensive approach of the first part makes a strong initial appeal to the student. He is attracted to a device which shows him how to meet other men's arguments. It gives him a way—or promises to give him a way—of dealing with the editorialist crusading for a cause, the politician seeking to win his suffrage, the salesman who knows how to influence people and win friends. It delights him to be told that this is really a course in Sales Resistance. What is that old maxim, "Divide and rule"? you say to your class. It is, indeed, precisely what the defensive reasoner does when he breaks a proposition down into its separate issues. The case abstract is simply a device for "taking the other fellow apart." It is a defensive procedure *par excellence*, justified and even necessary as a counter-advantage to modern high-powered persuasion techniques.

When the student comes to the persuasive reasoning, he reverses his position and asks, "How may I reason so that others will be moved to accept what I want them to accept as true, or just, or good, or desirable?" That which has been gained in the first part of the course will prove of value here also, for it will have warned the student of the pitfalls of argument which, in his zeal of advocacy, he is in danger of falling into, and it will have acquainted him with those instruments of appeal which are most effective. It will have given him, moreover, a juster conception of the legitimate place of persuasive device in argument, and a *conscience* about when and how to employ it.

The first part of the course is developed genetically, the historical idea functioning in two aspects: (1) as growth of the science of reasoning, and (2) as growth of that science *within the context of history*. The first has for its theme the efforts of logicians to make reasoning as nearly as possible apodeictic, and proceeds by the method of integration. The second exhibits forms of reasoning as indexes and instruments of control of the thought of their respective periods.

There is a disposition in some quarters to dismiss formal logic as outmoded, as based on a "generalization of experience in a static universe" whereas the universe is "dynamic . . . changing . . . continuous . . . with motion as its essence."[2] I have no wish to intervene in that controversy, except to grant what is obviously true, that the universe *is* dynamic, and to note that it is within the dynamic, changing history of western civilization that the Greek-born science of reasoning has developed. As such, it can hardly be said to have developed wholly in a vacuum. Bogoslovsky himself observes that Logic, "like all other sciences, has not only controlled and organized the ma-

[2] Boris B. Bogoslovsky, *The Technique of Controversy* (1928), p. 12.

terial with which it has dealt, but has itself also been controlled and organized by the material, that is, by actual human reasoning."[3] Quite apart from the question of Logic's present usefulness,[4] its study as history thus opens fascinating possibilities. For example, the much berated Syllogism assumes a new dignity when you think of it as the instrument and index of western man's thinking for much of two thousand years. Like the Church, the Syllogism and the Three Laws were a means of coercion and a conservator of an ancient intellectual culture which has made our own as surely as the acorn makes the oak. It is this concordance of reasoning *form* with the life of a period that the course has seized upon as motivation, and, on the whole, with gratifying results.

It is not certain how much credence can be given the theory that man first reasoned analogically, then deductively, and then inductively—a surprising and unexpected sequence that is almost sure to arouse a class to excited disputation. Yet, it is not an impossible sequence when one considers that, having learned to reason from particular to particular, man would next find it easier to operate deductively from general maxims handed down by his tribal chiefs and witch-doctors. The more tedious, calculated induction of the Baconian sort might well have come last in this growth of "natural logic,"[5] and one might even think of it as finding its flowering after many centuries in the surprisingly accurate generalized systems of the Periclean Greeks. The temptation is strong to apply the sequence to the development of the *science* of reasoning. One might have difficulty in showing that the so-called inductive Definition of Socrates was purely analogical in character, although it went strongly in that direction. At any rate, the Syllogism, while at first sharing place with Aristotle's enumerative Induction, came in the Dark Ages to a position of almost exclusive dominance in the systems of thinking that mattered, ideally fitted to a mode of reasoning in which man was again accepting the fiat of his priests and rulers.

As for the growth of the science of reasoning *per se*, there is a great satisfaction to the student in plunging at once into basic principles as conceived from the very beginning. Start him off with Socrates, Plato, and Aristotle, assure him that for all practical purposes the *science* of reasoning began with these three giants, and you give him a feeling of definiteness and of getting down to bedrock from the very outset. Stuart Chase is worried to discover that all the great men are not agreed in this matter. Because Plato condemned the logic of the Sophists as a sham, and Aristotle convicted the Dialectic of Plato of formal inability to yield a demonstration, and Bacon denounced the sterility of Aristotle's formal demonstration, and Mill deplored the inadequacy of the Baconian inductive method, and the critics of Mill showed that his technique of induction was as formal and futile as anything hitherto attempted—with the cancelling-out process continuing down to Dewey who finds nemesis in "bright postgraduates in Columbia, Harvard, and Chicago . . . now busily engaged in dismembering" him—must we, therefore, "mourn" with Mr. Dewey that "a certain tragic fate seems to attend all intellectual movements," and fly to Semantics as a sort of prophylaxis or propaedeutic?[6] But because experts cannot agree on principles we need not conclude that there are none, and this very divergence assures us of a

[3] *Ibid.*, p. 4.

[4] That formal logic is outmoded is by no means conceded, as will appear from the next article.

[5] Of course, the three forms always exist together. We are speaking here of the relative predominance of a particular form.

[6] Stuart Chase, *The Tyranny of Words* (1938), pp. 240-241.

richer mixture of ingredients in a content that is the result of rigorous search and testing by many of history's greatest intellects.

The initial part of the course, then, takes for its theme: *The development of the science of reasoning within the context of history.* We shall now consider the expansion of that theme into the course Argument.

The Course Argument

Step 1. *Definition and Division.* In a context of sophistry and demagoguery characterized by loose employment of terms, Socrates seeks a corrective through a stabilization of meaning as shown in early Platonian dialogues which attempt the exact definition of ethical notions by means of the nearest general notion. Speaking for himself in later dialogues, Plato differentiates Genus and Species. This differentiation appears later in Aristotle's Genus, Species, and Definition (differentia), the first three parts of his five Predicables (the others being Property and Accident), that constitute his well-known system of Definition. Plato also stresses Division and Classification, his habit of dichotomy being noteworthy. Dichotomy is the basis of Aristotle's Laws of Contradiction and Excluded Middle. The later history of Dialectic stems from these concepts since it proceeds almost exclusively by way of definition and the resolution of contradictions.

Definition is now traced historically by the class through successive concepts such as Kantian definition, genetic definition, up to modern functional and contextual definition and the elaborate play given the idea of Meaning by the semanticists.[7]

Step 2. *Deduction and Demonstration.* In much the same context and in a state of scientific knowledge calling for more exact testing, Aristotle launches his Necessary and Valid system, summed up chiefly in the Syllogism. There have been serious claims that Plato's logical system contained the elements of this construct, but as a rigidly articulated form it really began with Aristotle.[8] Socrates had tried to stabilize the meaning of a term as used in a given context of discourse. The syllogism may be said to have supplied a stabilized context through at least three propositions. The bridge from Step One is supplied by relating Definition (intensional aspect of a term) to the idea of quality in the syllogistic term, without overlooking its susceptibility to ambiguity; and by relating Division (extensional aspect of a term) to the idea of quantity or area, without neglecting its susceptibility to improper distribution.[9] Moreover, it may be said that the strain placed upon the major premise by the apodeictic demands of the syllogism was a check upon loose generalization, as was the notion of undistributed middle or major. Here one spreads on the blackboard James H. McBurney's useful scheme for describing Aristotle's Demonstration, Dialectic, and Rhetoric in their relation to each other,[10] and introduces the distinction between certainty and probability, with its various implications as to Truth, Belief, Logic, Persuasion, etc., taking note of the antecedent system of Probability of Corax. Aristotle's Induction by complete enumeration is noted as part of his apodeictic system, and as transition to the next phase of the development.

Step 3. *Generalization.* After the close of the ancient period, Induction goes into eclipse as Dialectic, responding first to

[7] The treatment is historical also *within* the step. In fact, the majority of cases used in each step are from modern sources. This follows the plan of the law case book.

[8] Wincenty Lutoslawski, *The Origin and Growth of Plato's Logic* (1897), p. 464; and Ch. X.

[9] See D. S. Robinson, *The Principles of Reasoning* (2nd ed., 1936), Ch. IV.

[10] "The Place of the Enthymeme in Rhetorical Theory," SPEECH MONOGRAPHS, III (1936), 51 *et seq.*

the need of the Church to oppose the highly rationalized systems of the East with a rationale of its own, and later against the rising tide of Science to refine and bolster that rationale, emerges with the imposing system of Aquinas. The Thomic resolution of the age-old difficulty about Free Will is especially noteworthy as foreshadowing the "frames-of-reference" concept of modern philosophical interest.

Plato had come finally to look upon his Dialectic as almost scientifically conclusive, believing as he did that Truth could be established by the test of consistency. It now proved inadequate for the total explanation of the rapidly developing body of empirical knowledge, and the "natural" philosophers began turning to the search for formulae that would be self-validating within the empirical system.

In this step, the student is introduced to the difference between mere inductive enumeration and the inductive "leap." Whewell's "colligation" (complete description)[11] is anticipated and likened to the former, while the latter is likened to Aristotle's Argument from Example. How could the "hazard" of the Inductive Leap be saved from the error of Hasty Generalization?

Treated here, also, is the confusion between the inductive and deductive processes. This is done by demonstrating the deductive properties of the Inductive Leap, and, conversely, the Syllogism is reduced to the concept of Inductive Leap, by showing that the major premise, in the nature of things (and Aristotle recognized this) always falls short of a universal in any move to apply it to an *un*observed particular in the minor premise, and that hence there is a leap, inductive in character, to that new particular. If the major premise is regarded as an absolute universal, then the syllogism begs the point at issue: the truth of the conclusion.

The confusion is further illustrated by considering the borderline situations of reasoning from the qualities of a thing to its definition (in the sense of recognition), and from the separate items of circumstantial evidence to the conclusion of probable guilt. Wigmore insists that the latter are inductive in spite of their apparent form as deductive enthymemes.[12]

We then move to the rule-of-thumb tests of Generalization laid down in argumentation texts, noting that they usually fall back upon the probability that a general law exists, then carry it further to Cause.[13]

Step 4. *Analogy.* As suggested previously, we may have erred in placing Analogy in this order of the sequence, or, indeed, in treating it as a form distinct from Induction. It is, however, more teachable when treated separately and in this position, for one can the more strikingly demonstrate its deductive and inductive propensities after the student has been given some drill in those two master forms. We are the more ready, also, to consider the integration of inductive and deductive reasoning to the analogy pattern after the fashion of Alan Nichols, whose interesting reduction of all inference to the idea of Comparison for Relevant Similarities should be read in connection with our own attempt to assimilate it to the idea of Cause.[14]

We now demonstrate that the argumentation text rule-of-thumb tests for Analogy are simply those which qualify an analogue as a single example typical enough to warrant a generalization to the whole, and that this again rests back on

[11] J. S. Mill, *A System of Logic* (8th ed., London, 1919), pp. 191-195.

[12] J. H. Wigmore, *The Science of Judicial Proof* (Boston, 1937), pp. 20-21.

[13] W. T. Foster, *Argumentation and Debating* (1932), p. 136. A. C. Baird, *Public Discussion and Debate* (1928), pp. 187-190.

[14] *Discussion and Debate* (1941), pp. 339-348.

Cause.[15] Of course, the step makes the usual distinction between literal and figurative analogy, reducing them, however, to the pattern of two analogues—literal or figurative—as but two examples of a single class, the figurative being broader.

Step 5. *Causation and Scientific Method.* In a context of history characterized by a new revolt against the new Sophists and the demolition of cherished major premises by the activities of such men as Galileo, Columbus, Copernicus, and the earlier Bacon, Francis Bacon repudiates formal logic—allowing the ancients to rest in honor[16]—and shifts the whole emphasis to Cause.

The basic pattern in Cause is two phenomena operating concurrently with or in succession in a context (a term very useful in understanding Mill's Methods) of other phenomena conceived of as possible causative factors. The reasoner is interested in isolating the causal relationship, if any, of the two phenomena for one or all of three purposes: (1) to account for the presence of one by the presence of the other, as in genetic or historical exposition, (2) to be able to manipulate one and thus influence the other, and (3) to be able to predict that they will continue to happen together or in succession in the unobserved parts or in the future.

With this pattern in mind, the attempt is made to reveal Cause as a sort of common denominator of reasoning, accepting, of course, the view of Bacon and Mill that Cause is existent as an entity or law of relationship in the objective universe. Steps Three and Four have already reduced Generalization and Analogy to Cause by demonstrating that both are strengthened in the degree that there is a necessary relationship between the two phenomena in question (that is, you are generalizing one from the presence or happening of the other), necessary antecedent and necessary coexistent being translated into necessary Cause for the purpose.[17]

It remains to convert the idea of Deduction to the idea of Cause.

In doing so, it is interesting to look again at Alan Nichols' theory of Comparison for Relevant Similarities which goes on the principle of uniformity of happening by comparing present with past situations (past also meaning "other"). If two phenomena occur together or in succession in the past, they will so occur in the present ("present" also means "future") if, ideally, they and all the relevant phenomena are identical in the past and present. If the manipulation of one in the past has been accompanied or followed by certain changes in the other, a like manipulation of that one in the present will be accompanied or followed by the same changes, if, ideally, all relevant phenomena are identical in the past and present (or future). Of course, things are said never to be identical in this ideal sense, but this merely forces us back to the *degree* of relevance and similarity. In this view, you do not have to worry about Cause, and may go along with Hume in his denial of Causality as existent in the objective universe.

Now, in explaining Deduction, Nichols demonstrates that the syllogism is merely a device for comparing present and past situations for relevant similarities, the middle term operating to identify the present instance with those that have happened in the past and from which the major premise is generated. It can even be thought of as analogical, case by case, identification with each of those past instances. But we have already seen

[15] W. T. Foster, *Op. cit.*, p. 149; A. C. Baird, *op. cit.*, pp. 202-203.

[16] *Novum Organum*, First Book of Aphorisms, XXXII.

[17] Mill does not go as far as Bacon with regard to necessary coexistent: Mill, *op. cit.*, pp. 381-382.

that Generalization and Analogy can be shown to rest back on Causation. Therefore, we need only look upon the middle term as saying that the causal factors which made the major premise good as a generalization, will operate with comparable strength in the instance presented by the minor premise, and we have described the Syllogism in terms of Causation.[18]

This sets the stage for Scientific Method as conceived by Bacon and Mill. For reasons of expediency, we look at it first, not in the physical sciences, but in the social sciences.

The Law had very early to deal with the problem of Cause, and here, as elsewhere, it has proved an elusive concept, even for Law's quite practical purposes. We have almost as many different classifications of legal cause by the legal scholars as there are different classifications of Fallacies by the logicians.[19] The result is something not quite scientific enough to satisfy the scholars and not quite homespun enough to satisfy the lawyers and judges. Yet, these classifications are illuminating to a degree. The "but for" rule is seen to be but the judges' home-made version of the scientist's test of indispensable antecedent and Mill's Second Method, while the legal principle that the Actual Cause, as established by the "but for" test, must be further established as the "proximate" cause in order to give rise to legal liability, brings out more sharply the difficulties encountered in the social field through the operation of what Mill calls "plurality" of causes.

Mill's Methods of Science, frowned upon by many logicians, are considered by others to have been an important addition to scientific method. Moreover, they are highly teachable, once your students come to recognize in them an attempt on the empirical side to realize the historic goal of Logic: to make reasoning as nearly as possible apodeictic. A convenient term for use in their demonstration is "context," employed here to designate the field of possible *other* causes within which the two phenomena under scrutiny operate. For example, in the First Method, the two phenomena are said to be constant in a changing context; in the Second Method they are said to be changing in a constant context. To be sure, the latter has quickly to be qualified to mean that the two phenomena are *present* and *absent* together, to distinguish the situation from that of the Fifth Method, where they are *present* and *vary* together.

By way of integration, we have already noted the similarity of the Second Method to the "but for" rule in Law. And, although Mill himself supposed that social causes were too many and too complex to arrange themselves after the pristine language of the ineluctable Canons, the general patterns of the First and Third Methods are often broadly recognizable in figures on such things as capital punishment, for example. Certainly, the Concomitants pattern is basic to Correlation theory, the ruling design for inference in the social sciences, which we shall consider in the next section.

Step 6. *Statistics and Norms.* This is what Lancelot Hogben calls "The Arithmetic of Human Welfare."[20] As the word *Norms* suggests, it deals with

[18] The above treatment is wholly adventitious and does not presume to reject the Nichols integration. It is derived from Mill, whose philosophy of reasoning has, to say the least, been disputed. Many logicians have abandoned Cause as an explanation of these matters. An outgrowth of argumentation texts that have had the practical debater chiefly in mind, the course adopts this practical approach. It pauses for these amateur philosophical reflections only that the student may not take the course position too literally, and for the purposes of integration, a proceeding which students seem to welcome.

[19] See a series of nine articles by Professor Charles E. Carpenter, the middle three of which are here cited as most pertinent to our discussion: C. E. Carpenter, "Proximate Cause" in *Southern California Law Review*, XV, (1942), 187-213; 304-321; 427-468.

[20] *Mathematics for the Million* (1937), Chapter XII.

averages and *tendencies* of groups, with the operation of phenomena *in the long run* and *in the main*. It arose in medieval marts as insurance on ships and cargoes, and as systematized betting in games of chance, and, at a later period, out of an interest in genetics. As insurance against the birth of female children, it even reflected a time when the male retained his ordained place as the Lord of Creation. In modern actuarial practice it has been so perfected, that, for the ends served, its conclusions can almost be said to be apodeictic.

The basic formulas are those for distribution and correlation. Particular to our purpose at this point, is the correlation concept, for it nudges into the main stream of our historical development as another aspect of the difficulty about Cause. The experts on statistical method warn us against supposing that even a perfect correlation between two varying phenomena is proof of causal connection. Yet, one familiar with Mill's Method of Concomitants is struck by the resemblance of the correlation situation to that last part of the Mill Canon reading "or some other fact of causation." True, Mill spoke for the complete validity of the method only in a situation where the context remains constant.[21] True also, a scatter diagram cannot show what is happening in the context. But in a context that remained constant, Mill would not have needed this subjoined wording, since the method would then have had the same validity as the Method of Difference. What Mill had in mind was our familiar effect-to-effect pattern, and the possibility that the two varying phenomena might be, not cause *and* effect, but two effects of a third varying element. But how could there be such a third varying element if the context were constant? The fact that a scatter diagram does not show what is happening in the context does not matter in this situation. Granted that the scatter diagram does not supply proof of direct connection between the two varying phenomena, is there not present here at least "another fact of causation"—a third causal element, or complex of elements—residing in the context and producing the variation and enabling us to predict to a certain degree of probability that the two will *continue* to vary together? If a perfect correlation of *r.* shows what the statisticians are willing to call a "strong relationship" enabling us to extrapolate concurrence with a certain degree of confidence, what can that relationship *be* if *not* causal?

This gets you back into the abstractions about Causality, and if you do not feel hardy enough to stand up to the statisticians (who, I suspect are right) you can always find an "out," and a most interesting one, in a discussion of the Hume-Kant-Mill divergence about Causality as an entity in the objective universe. For if you can reject Mill, you do not have to study his Five Methods—which ought to be some sort of compensation for having lost an objective universe.

In the way of further integration, the method of Norms, as Probability, can be related to Aristotle's rhetorical syllogism, or Enthymeme from Likelihood or Sign Fallible; and, if you find Bogoslovsky interesting, to his Continuum as the footrule at the base of any distribution curve—skewed, normal, or otherwise[22]—in terms of which can be promulgated quantitatively expressed premises having to do with individual or group tendencies.

Step 7. *Fallacies and Sophisms.* Since most of the errors of reasoning have been recognized from earliest times, this step might well have followed Step Four, except that it complicated integration

[21] J. S. Mill, *op. cit.*, p. 263.

[22] Bogoslovsky, *op. cit.*, pp. 119, 129.

into Cause. Moreover, the subject of Sophisms[23] furnishes a convenient transition to modern criticisms of Aristotle and the attempt to demonstrate that the moderns do not so much annul Aristotle as extend and apply him. Quite a showing can be made that they do not attach enough importance to his concept of Probability and argument from Likelihood and Sign.[24] Their strictures are really against the misguided followers of Aristotle who insisted upon the rigid application of a system which Aristotle himself would have been the first to relax to meet the new facts of science and the new refinements of measurement and observation, as he found them. Even Stuart Chase declares that "Aristotle was trying to do precisely what modern students of semantics are trying to do—to make communication more dependable."[25]

Here also may be treated the concept of Value after the manner of Edwin Arthur Burtt, who notes the impossibility of any quantitative evaluation of Ends, since nothing can be measured except as Means to an End, the End being the basis of the measurement. Ultimate ends thus become immensurable except reflectively.[26]

Step 8. *Evidence.* Evidence serves as a transition to the second part of the course, since it can be regarded as at once objective testing of data and as persuasive selection of data. The Distribution Curve is best demonstrated here in relation to Sampling theory. For its properties are brought out strikingly in that internal and seemingly circular device of the statisticians, in which they use the sample itself as a test of its own typicalness.[27]

For the rest, Evidence is treated in the usual manner, with special attention to the scientific criteria of Validity and Reliability.

This ends the first part of the course. The second part of the course will not be dealt with now since the foregoing is sufficient for the purpose of demonstration of the workings of the case method. It is enough to say that it stays largely within Aristotle's *logical* proof of the *Rhetoric*, and does not wander far from the idea of argumentation as *reasoned* discourse.

Conclusion

This article on the case method in argumentation has been an explanation of the plan and philosophy of the course as tried at Stanford. This has seemed necessary as a preliminary to a demonstration of the process by which, under the method, the principles of argument are evolved from the cases. Illustrations of this process have been reserved for treatment in a subsequent article where there will be space for more rounded development.

The method has seemed to work well under an arrangement which places all logical matter under the heading "defensive" or "critical" reasoning; all advocacy under the heading "persuasive" reasoning. The historical treatment of the first of these has seemed to rid Logic of the archaic connotations usually associated with that subject, to give its forms a certain permanent contemporaneity. The second could probably be treated historically also.

Since I have here only tried to *inte-*

[23] *Ibid.*, pp. 21-22. Bogoslovsky distinguishes Sophisms and Fallacies, the former being listed as Zeno's arrow, Achilles and the tortoise, the beard or heap sophism; and the impossibility-of-learning sophism. In these there is no violation of formal rules.

[24] *Rhetoric*, I, 2; *Prior Anal.*, II, 27. Cf. the discussion in James H. McBurney's article, *op. cit.*, pp. 56-58, 65-74.

[25] *Op. cit.*, p. 226. Cf. A. Korzybski, *Science and Sanity* (1933), pp. iv, vi; and F. C. S. Schiller, *Formal Logic* (1912), Chapter 8, Sec. 8.

[26] *Principles and Problems of Right Thinking* (1928), Chapter XIV.

[27] Based upon the observed tendency of the means for samples of *any* given size to vary inversely with the square root of the number of cases in each sample. E. E. Lindquist, *A First Course in Statistics* (1942), pp. 115-124.

grate the forms of reasoning, much familiar detail has been omitted. But in the course itself it has not been neglected. Drill in brief making is carried on collaterally, although there is no extended development of the term brief into written or oral argument. This is a present weakness of the course which can be remedied by increasing the units, or by placing it as the first of a sequence consisting of three courses: argumentation, persuasion, and discussion.

ENGLISH IN A "COMMUNICATIONS" PROGRAM

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"COMMUNICATION," the latest of our educational passwords, refers in its broadest sense to the whole process of social living. All the basic social institutions—number, language, music, graphic art, science, religion, government—have the function of creating community of thought, feeling, or action among people. The word *communication* is therefore merely one way of designating the subject matter of education.

Since all the major areas of human knowledge have developed their own symbols for the communication of meaning, clearly all share in the responsibility for instruction in communication. What, then, in the total program are the peculiar functions of English instruction?

First, let us abandon the fruitless search for well-defined boundaries between English and other subjects, because there simply are none. Given the present status of teacher education and the existing pattern of subject fields, we need, and probably shall for a long time continue to need, teachers whose special task is the guidance of young people's growth in language expression and in the power to read. The generalists who seek to eliminate rather than revitalize English instruction are sacrificing immediate social values in favor of curricular symmetry. Let us frankly admit that the line between English and all other school subjects is shadowy and tenuous. Let us recognize that it must draw upon many fields for its subject matter. But let us acknowledge also that it is doing, or should do, a job which in the main no other subject field is adequately prepared to assume.

English shares pre-eminently with all other areas the task of making young people articulate, their speech and writing intelligible, their reading and listening intelligent, their sympathies broad, their devotion to the democratic process strong and deep. Through its study of the mysterious and devious ways of language, its discovery of hidden, unexpected, and ambiguous meanings in words, its insistence upon logical development, precise quotation, and honest documentation, it assumes with all other subject fields the burden of improving the quality of young people's thinking. At its best, the English class aids in the integration of the developing thoughts and purposes of youth.

No one will assert that English teaching is successfully accomplishing all these ends today. Teachers of English can well afford to give less attention to traditional grammatical classifications and more to established present-day usage; less to the

niceties of language form and more to precision and vigor of expression; less to the inculcation of literary knowledge and more to the development of improved reading tastes and abilities and of a wholesome personality.

Signs that emphasis is shifting in these directions are appearing in many parts of the country. The uses of context in comprehending the meanings of words, for example, are finding increasing application in English classes everywhere. Of these, the use of verbal context is perhaps most common, as in the distinction between "clearing the decks" and "clearing a cool million." Frequently encountered also is the use of emotional context, or the context of attitude, illustrated recently by a teacher discussing the controversy involving a musicians' union. Speaking of the distribution of income from the sale of records, he pointed out that the manufacturer's receipts are known as a *profit,* the salesman's as a *commission,* the artist's as a *royalty,* the studio director's as a *fee,* the laboratory worker's as a *wage,* but the union's as a *cutback.* All these terms except the last imply emotional approval. The case has already been closed in the choice of the words used. Another kind of context is illustrated again in the variant use of the word *clear.* The speaker who says, "I am not clear on that point," means he is not sure; he does not quite understand; he has not made up his mind. The speaker who says, "I am not making myself clear," means that he *is* clear, but that he is not expressing himself well. Teachers who help young people recognize these distinctions are primarily concerned with language as communication.

A good beginning has likewise been made in the development of standards of discrimination in radio listening and the appreciation of photoplays, and in the critical reading of newspapers and magazines. Teachers of English are slowly including in their repertoire the major influential vehicles of communication employed in the contemporary world. *Silas Marner* is still going strong, but the *Reader's Digest* is running a close second, and the analysis of newspaper editorials, last night's Town Meeting of the Air, and the film version of a current best seller is demanding a considerable proportion of English class time in many schools. Though the danger that adult partisan magazines invading thousands of classrooms under the guise of impartial digests and surveys will be uncritically received is still very great, a growing number of teachers are on their guard. Standards of humor, dramatic values, and basic assumptions regarding personal integrity, ethical practices, and larger social relationships are being examined in connection with the study of the mass communication media. Audiences are being created for such superior radio programs as Corwin's and Oboler's plays, the *Cavalcade of America,* Frederick's *Of Men and Books,* Bryson's *American Forum of the Air, Great Novels of the World,* and *Invitation to Learning.* Caution in the reading of newspapers, so nearly unanimous on basic political issues, has been widely encouraged.

But perhaps the most promising development in the teaching of English is the gradual emergence of clear-cut social purposes in the program. It is not enough to be in effective communication with others. The Nazis have developed the arts of psychological warfare to a high level, chiefly by skilful use of the means of communication. The Germans under Hitler and the Japanese are not only highly literate, but thoroughly efficient in the use of all the vehicles for the transmission of thought. For us the significant question is, To what purpose do we communicate? We have long since

discovered that literacy is necessary to, but not a guarantee of, a free society. And today we face as a condition of survival the twofold task of preserving free institutions and establishing a stable and peaceful world society.

The cleavages that exist between nations, classes, races, and religions are of course not exclusively due to lack of language communication. England and America in 1776, North and South in 1860, white and black and Jew and Gentile today share a common linguistic heritage. The barriers between them are economic, political, social, emotional. Many of these barriers cannot be removed by education alone. Economic security for men and nations is perhaps Remedy No. 1 for both war and intolerance. But the remedy must be accompanied by the kind of communication that produces unity. Hitler, and all those who profit by war and intolerance, seek to divide and conquer; that is, to disrupt free communication by interposing the barriers of racial snobbery and suspicion.

We must help youth to discover the "common ground." Free men in America, England, Greece, the Soviet Union, Spain, and Argentina have a common enemy in Fascism. The divergent political groups in the occupied countries of Europe discovered that common ground. In the postwar world all the nations must discover it if we are to have peace. Ordinary people, both black and white, have a common need for economic security, decent housing, good education. They must find that common ground. If they do, they may even discover that they are friends and brothers. If there can be a world "community of scholars," united by a common passion for knowledge, why can we not build a world community of men united by a common passion for freedom and security?

We have rightly resorted to literature, music, and art for the building of unity, because we have recognized that it is the emotions that must be communicated. But knowing the literatures of other nations or of divergent cultures is not enough. The worst Anglophobe of my acquaintance is a devoted student of Shakespeare. One of the most intolerant persons I know "just loves" Negro spirituals and the poetry of James Weldon Johnson. Yet literature and music can be and have been used to secure communication in the fundamental sense. The secret is in the manner of their use. If the teacher's purpose is to produce mere erudition or esthetic satisfaction, literature affords only erudition and esthetic satisfaction. If his purpose is to bring students into full emotional communication with human beings of all kinds, literature is his faithful and wonderful servant. Not the teaching of English only, but all education everywhere will have to adopt such a purpose if we are to build a stable peace.

But our "communications" program attempts to link not only the living together. Our generation is to be in communication also with the past. Here the difficulties multiply. Not only is the language of past generations often obscure, but the multitude of conflicting voices create confusion in the alert young mind. Again the school must discover purposes consistent with the dominating purposes of the democratic society, principles of selection from the vast accumulation of recorded words.

The writers of earlier times, it is true, speak today to all types of minds and moods, in authoritative or questioning tones, about every conceivable theme of human interest. We must help the young people to find, each for himself, the speech and the language of those who can deepen their insight or sweeten their imagination. For the mystical, Words-

worth; for philosophers, Marlowe; for lovers, Elizabeth Barrett Browning; for everybody, Shakespeare. But beyond the needs and desires of individuals the democratic society demands a core program in literature which will help build the ideological and emotional foundations of freedom and abundance in a secure world.

During recent years a number of teachers have reported a growing cynicism among sections of the youth in the late high school and early college years. Whether the tendency is the product of antidemocratic propaganda or merely a youthful affectation is difficult to say. With some it is doubtless a pose assumed as a defense against the anticipated rigors and perils of war and the uncertainties of the future. With others it is a result of the rationalistic, debunking approach of modern education. Whatever the cause, the fact is unmistakable and disquieting. The misanthropes are in the minority, but they are found chiefly among the ablest and most intelligent of the youth—the potential leaders. And they are adroit in marshalling an abundance of superficial evidence in support of their position. To them every man has his price, all allegedly noble motives are rationalizations for selfish impulses, human nature is incapable of change except for the worse, inequalities among men are desirable and in any case inevitable, wars will continue to the end of time, and any smart young man will calculate his chances to get ahead of the pack, if necessary at the expense of the pack.

The smart young men can of course be answered. They can be answered by the evidence from psychology that shows "human nature" a variable in a varying environment. They can be answered by the evidence from history, by the records of the European underground, of Russian infantrymen, who with grenades in their hands threw themselves under the treads of Nazi tanks, of American flyers who have repeatedly risked their lives "over and above the call of duty."

But for these youth mere evidence will not suffice. Emotional identification with democratic symbols and ideals can be achieved only through intimately personal experiences, such as Lincoln's reported observation of the slave auction, or through vicarious experiences with great literature. Teachers who have clearly assessed the nature of the struggle for a people's world are emphasizing the affirmative tradition in literature. With it they are earnestly nurturing the faith without which neither our free institutions nor indeed our civilization itself can hope long to survive.

Fortunately they have abundant treasure to draw upon. From the visions of the Hebrew prophets and the epics of Homer to the novels of Steinbeck, literature has reflected man's hope and his determination to bring a fairer world into being. *Piers Plowman* and More's *Utopia* were early expressions of the affirmative tradition in English literature. Keats and Shelley and Byron developed it in song. The indignation of Dickens grew out of his essential faith in the possibilities of man. In Europe, Tolstoy reported the intuitive wisdom of the Russian people who scorched their good earth in the face of the advancing enemy; Hauptman dramatized the anger of the revolting weavers; and Hugo wove his tales of the misery and the greatness of the human spirit. In America, de Crevecoeur foresaw the greatness of the polyglot Republic; Paine sat among the ragged remnants of Washington's army and wrote *The Present Crisis;* Jefferson, Emerson, Lincoln, Whitman, Whittier, Bellamy, Sinclair, Dreiser, Caldwell, Sherwod, Benét, Sandburg, and MacLeish continued the tradition of the great affirmation. Beset with such a cloud

of witnesses, the teacher of English needs but to let them speak.

The men who come back to our classes from the foxholes and the air missions may feel that they have more than verbal ground for disillusionment. Many of those who came back from World War I spoke of themselves as a spiritually Lost Generation. They wrote their own literature, and their words were bitter and ironic. The kind of peace that is written and the kind of society that is made after this war will determine in a measure what the youth of World War II will say to us. In any event, we shall have nothing to say to them. But we must be prepared to put them in communication with the fighters for freedom of other generations—with those who, in de Crevecoeur's words, "toiled and suffered and died that their children might inherit the promise."

When the question is raised whether these functions of English cannot be performed under some other type of curriculum organization, as is being suggested today in influential places, the answer can only be a shrug. Too little evidence is yet available on the point. Expanding the scope of English, which now embraces subject matter from a dozen fields, doubling its schedule time, and relabelling it General Studies, Core, or Social Living, can hardly be considered a remarkable feat of educational engineering. When our fertile phrase makers can find the time and the courage to infuse life and purpose into instruction now more skilled in evasion than in reaching workable social conclusions, their administrative inventions can be put to defensible use. Paul Mallon and the other paid professional Tories who are now attacking Progressive Education will then have something other than a straw man to shoot at.

DEBATING IS DEBATING—AND SHOULD BE

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THIS article has a purpose and a thesis. Its purpose is two-fold: (1) to take issue specifically with the "new philosophy of debate" advocated by Professor Wayne Thompson in the QUARTERLY JOURNAL of October, 1944; and (2) to take issue generally with the current group of enthusiasts for group discussion who conceive it as something basic among speech activities and before which debate must bow respectfully and retire to a seat in the back row or bow out entirely. Among the group discussion enthusiasts I include those teachers of speech who make group discussion the fundamental training technique by which the arts of public speaking are to be taught. Among them I also include those writers who turn out college textbooks on discussion and debate in which four of the five parts (400 of 500 pages) are devoted to discussion, e.g., Ewbank and Auer's *Discussion and Debate*. And among the enthusiasts I also include those who would arrogate to discussion the primary place on the ground that it is "the special technique of democracy" or "the essence of democracy," e.g., McBurney and Hance's *The Principles and Methods of Discussion*.

The thesis here is that debating is debating, and is not "a fourth type of discussion . . . that can be employed only after a great deal of preliminary discus-

sion has taken place,"[1] and it is not "bilateral discussion" as Professor Thompson insists in the article referred to above.

I

Let us turn first to this "new philosophy of debate"—this "challenge to the validity of many of the aspects of the old debate theory"—this "attempt to point out some of the false purposes of debate." Professor Thompson begins with certain pronouncements, including (1) "Debating is not a game"; (2) "Debating is not a contest"; (3) "Debating is not an exercise in sophistry"; (4) "Debating is not properly a form of persuasion"; (5) "Debating should be classed as a division of investigation"; (6) "Debate is more than an exercise in public speaking"; and (7) "Debating is more than an excuse for stimulating research."

Let us first be sure of our terms, and then proceed to examine these dicta. By "debating" here is meant formal debating—intercollegiate and interscholastic debating, because the Professor refers to teams, judges, time limits—all elements that distinguish this type of debate from other forms. In defining further, it should be noted that he is stating a question of fact—he says debating *is* this and it *is* not so and so. He is not talking here of what *might* be or *should* be, but of what *is*—about the debating your boys did in that tournament last week—about what debaters have been doing in debates since your undergraduate days on a team. His definition, therefore, should fit objective reality, not his own notions of what debate might be. With these definitions in mind, let us examine his premises.

First, Thompson declares that debating is not a game, and second that it is not a contest. Since these terms are not defined, we assume that the dictionary definition is intended here. Webster says a contest is "an earnest struggle for superiority" and that a game is "a contest according to a set of rules." In the face of these, who can deny that our formal debates are games and contests? No one contends that they are the same as football, basketball, tennis, or tiddly-winks, but they are a type of contest if they involve "an earnest struggle for superiority"—and they do; and they are a game if they proceed "according to a set of rules"—and they do. Wherever debaters argue and refute with the objective of maintaining their views over opposing ones, and whenever they follow certain rules for timing and speaking order, they are indulging in a game or a contest by definition. To quote Lester Thonssen (as Professor Thompson does) as saying that "I do not believe debating is a game" does not alter the fact.

The third premise is that debate is not an exercise in sophistry. Here I am tempted to agree until the definition of sophistry emerges. It is defined by example, and includes (1) "asking a series of questions propounding a dilemma," (2) "leading the opponent into a damaging admission," (3) "placing false emphasis upon certain aspects of the proposition so that others will be overlooked," and (4) "many other devices useful in defeating an opponent . . . but not helpful in arriving at truth." If these be sophistry, and if the use of them makes a debate an exercise in sophistry, it is difficult to understand how anyone who has listened to college debaters can say that collegiate debating, as it is presently practiced, is not an exercise in sophistry. I question whether there has ever been a good collegiate debate in which these things have not played a major part. They are an essential of debating as it is in fact practiced; and it is in the realm of what *is* and not of what *should* be that we are speaking.

[1] A. T. Weaver, Gladys Borchers, C. H. Woolbert, *The New Better Speech* (1937), p. 81.

Although he does not say so, perhaps Professor Thompson means that debating *should* not include these things, because he does add later that these are "not helpful in arriving at the truth." But here again, I fear, the facts contradict the philosopher. These things—this "sophistry"—can be tremendously helpful in arriving at truth, and if Professor Thompson doubts it let him ask any good successful practicing lawyer. The barrister will tell him that he is succeeding in a tradition (2000 years old) for using questions and dilemmas as techniques for leading the guilty into damaging admissions and as a means of arriving at the truth.

The fourth pronouncement is that "debating is not properly a form of persuasion," and to this is added the strange observation: "As usually practiced, debate is a form of persuasion, but current practice is not necessarily correct." This is equivalent to saying that something is not what it usually is in practice, and is therefore a simple contradiction. But I would hasten to add that no one holding the "old" philosophy of debate ever thought of debate as a *form* of persuasion. No one, within my knowledge, ever thought of a contest debate as a propaganda device (like a campaign speech or a sermon). Each of the speeches, however, taken singly, is a form of persuasion, and so for each of the debaters the debate is an *exercise* in persuasion and persuasive speaking. This the "old" philosophy held, I believe, quite logically.

Having reached the conclusion that debating is an exercise in persuasion, little need be said of Professor Thompson's fifth contention that debating should be classed as a division of investigation rather than as a division of persuasion. Why teach debating, which is for the debaters and therefore also for us as their teachers under the heading that calls it something else?

The last two dicta are that "debating is more than an exercise in public speaking" and "more than an excuse for stimulating research." No one questions these. Any proponent of old-fashioned debate would be quick to agree with both, but since he finds them so stated as a part of the doxology of a "new philosophy of debate," he might justly resent the implication that he has ever held otherwise.

Our conclusion is that debating is most certainly not what Professor Thompson believes (or at least says it is). But, you may say, perhaps he is speaking of debate *ideally*—as he thinks it should be. If so, the obvious rejoinder is that he should say so—as he does in the second part of the piece where he gets down to the serious business of setting forth this "new philosophy." Here, in another series of dicta, we are told that "winning is not the proper objective of debating," that "debaters should be considered as co-workers and not as antagonists," and that "debaters should be considered as investigators and not as persuaders." The implication of all of this is obvious. The use of these terms "investigator" and "co-worker" (right out of the jargon of discussion) indicates that he would have the debater adopt (to use another term from the jargon) "the attitude of the discussant." In other words, he would have the debater cease to be a debater and become a discusser; and of course when he does, debating ceases to be debating and becomes discussion. Professor Thompson would call it "bilateral discussion," but whatever you call it, it is not debate. And so the simple fact finally and somewhat deviously emerges that under this new philosophy, debate is "out"; it is gone, it is done. Only discussion remains.

II

The crux of the matter, then, is: Should we adopt this new philosophy of

"debate"? To adopt it, I believe, would be to sound the death knell of debating as we have always understood it—debating in which the debater tries to win, debating in which the opposition is an antagonist, and debating in which the debater does his level best to be a persuader. Your answer will depend largely upon your philosophy of education, your concept of your job as a teacher of speech and your own beliefs concerning the relative merits of discussion and debate as exercises for developing skill in speaking.

Personally, my own experience has forced me to the conclusion that participation in debate is far better speech training than participation in discussion. Let us, however, meet the champions of discussion on their own ground. Let us meet them not on the field of the immediate objectives of speech training (which, I assume, are to teach people to speak well—including persuasively), but over in that byway on which they move so glibly among such milestones as "the search for truth" and "social utility" and "the special techniques of democracy" and "the essence of democracy." Let us forget for a moment that we have some simple fundamental objectives of teaching young men and women to stand up on their hind legs and say things effectively, and go philosophizing on such long range objectives as contributing to the survival of democracy by teaching "techniques for arriving at the truth in face-to-face or co-acting groups," i.e., teaching this "essence of democracy." In other words, let us assume that it is the peculiar province of the teacher of speech to see to the survival of our democratic way of life; and having made the assumption, ask ourselves whether "old-fashioned" debate still has anything to contribute to that survival.

As the first step toward the answer, I would submit that the proponent of discussion who insists that his technique is the "essence" of the function of the citizens of these United States is guilty of some rather inaccurate observations of our American democracy. It may be possible that in some pure democracy, some ideal democracy, this may be the essence of the process, but in our American brand (which is not "pure," but "republican") the essence is something else. For what is discussion? In the language of a good authority it is defined as "the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups" [J. H. McBurney and Kenneth G. Hance, *The Principles and Methods of Discussion* (1939) p. 10] with the objective of finding solutions. It is a group process of "solution finding."

On the other hand, debate (not the game now, but the real thing) is a process for achieving decisions, a technique for securing the adoption and action upon a proposal. It is a device for decision making. And what are we as citizens? What is the essence of our job as participants in democracy? Are we not called upon to function ten times as "decision makers" to once as "solution finders"? Consider for a moment any half-dozen of our problems of recent years. Do they come to us as questions for discussion (in the form of neat little fairy tales these writers use in the first chapters of their textbooks to introduce us to discussion)? Or do they come to us as propositions for debate? Were we asked a few years ago: "What are we going to do about England? About Russia? About China?" Or was it a question of lend-lease *vs.* status quo? Were we asked a few months ago: "How are we going to get an occupant for the White House for the next four years?" Or was it "Roosevelt *vs.* Dewey"? And right now is it going to be: "How shall we solve

the problems of achieving a peaceful world?" Or are we faced with the proposition: "Should we support Dumbarton Oaks?" The answers, I believe, are obvious. They come to us as propositions for debate. Our job as citizens was not one of solution finding or problem solving, but of decision making. And does this not suggest that if we must label something the "essence of democracy," debate might bear the title as logically as discussion?

This is not to suggest that citizens may not be faced with "discussion problems," but it is to insist that in matters of public policy the problems we face are more often of the nature: "Should we or shouldn't we?"—at least at that point where they come to the attention of the average voter. In their theorizing about discussion, its proponents also theorized about democracy, and so wandered from reality concerning both. They lost sight of the fact that we the people do not "rule" in this republic, but rather only decide between alternative courses of action—or more accurately (and even more simply) we decide to accept a proposed course or reject it and do nothing (i.e., stand by the status quo). In this there is very little of the "problem, hypothesis, deduction," etc. and "the essential phases of the scientific method of John Dewey" with which the discussion theorists would have us and our students preoccupied. But there is in it everything of the debate process, the "old-fashioned" debating process, including antagonists and protagonists, persuaders, a good stiff contest, and usually good wholesome hunks of sophistry on both sides! Such is democracy as it is.

Here again, of course, the proponent of discussion may argue that he is speaking of the ideal situation, and contend that what I have described is not democracy as it should be. He may insist that ours is a very imperfect democracy and that in his ideal democracy things are going to be quite different. In it, questions of policy are going to be approached by the scientific method and all of our citizens, when faced with a problem, will sit down together "in a face-to-face or co-acting group" with the pure and open minds characteristic of "the discussion attitude" to solve that problem. That, I agree, is going to be wonderful. As a matter of fact, it will probably be Utopia.

But what in the meantime? As I write these lines, a class of twenty young men and women await my coming in a classroom down the hall, to be led a step further along in my course, Discussion and Debate. Should I prepare them for a life in Utopia, for a world peopled with pure and open minds and "discussion attitudes"? Should I teach them an art of speaking in which the struggle, the contest, the antagonism, the striving to win, are foreign—an art in which the speaker is preoccupied with finding the truth, and preoccupied with the notion that he must state his case only to "the true degree of its power"? For that, says Professor Thompson, is the debater "with the greatest social utility." I suggest that if I do, I am a victim of the same sort of mental processes that afflicted the Utopian pacifist. To teach young men not to "debate" in a world in which there will be men who will is like teaching young men not to fight in a world in which there will be men who will take up the sword.

My students, I greatly fear, are not going out into a Utopian society in which every member will always state his case "to the true degree of its power." Their personal worlds, I fear, will include life-insurance salesmen and Fuller brush men, editorial writers and bigots. And in their public lives, I fear, they are going to find Hitlers and Mussolinis, New Dealers and Old Guard Republi-

cans, anti-Britishers and anti-Russians, Chicago *Tribunes,* Silver Shirts, Walter Winchells, Huey Longs, and Cecil Browns, some of whom it has been rumored do not always stick to the "discussion attitude" and sometimes do not state their cases "to the true degree of their power." These people are debaters, and just as you must match the sword against the sword in the field of battle, so must you match a debater against a debater in the field of argument. I shall continue to insist that debating is debating—and should be.

FILM FORUMS: AN EXPERIMENT IN COMMUNITY DISCUSSION

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A UNIQUE educational experiment conducted recently in San Diego, California, points to a greater usefulness of discussion, especially among citizens not reached by traditional forum and discussion programs.

The experiment was part of the general program of U.S.O.-Y.M.C.A. Industrial in San Diego. U.S.O. Industrial is that section of U.S.O. committed to recreational, educational, and religious activity among war workers in areas where local agencies are either nonexistent or are swamped by an abnormal increase in population. San Diego is one of the latter. There the population, already swollen by the prewar influx of defense workers in the aircraft industry, leaped from 200,000 in 1940 to approximately 450,000 in 1944. Many of the war workers and their families are housed in federal housing projects, huge residential areas relatively isolated from the social life of the older community. The largest project, Linda Vista, contains nearly 22,000 persons; the next Frontier Homes, has about 16,000 residents; a dozen other projects vary in size from many thousands down to 600 in one project operated for single women.

Nearly all of the newcomers were strangers to the community and to one another; they had become separated from the many associations of their home environment and often experienced great difficulty in forming new associations. Especially was this true of some who had emigrated from "unsocialized" rural and small town areas in the Middle West and Southwest. Inevitably social problems and social needs developed alarmingly, among both children and adults.

In 1942 and 1943 U.S.O. Industrial was increasingly aiding local agencies and F.P.H.A. project services through its Industrial Recreation Council's huge interplant recreation program and through an extensive schedule of recreational motion picture showings—800,000 feet of film monthly—especially for children in some two dozen neighborhoods. In the summer of 1943 I accepted an invitation to enter U.S.O. work in order to expand the program by developing "film forums." Such forums had been proposed by William Dempsey, former Augustana College (Illinois) debater and then part-time U.S.O. staff assistant. As a centrally located project for war workers, the forums were to combine

informational and educational films with local talent of various kinds.

A major unsatisfied need of many war workers, however, led to the modification of this concept of the film forum by adapting it to the pattern already established elsewhere—that of a discussion provoked by and centering on a documentary film on a social or economic controversial subject. Experimental film forums had already been conducted in certain New York City branch libraries, for instance, and notably in central and western Canada upon the inspiration of the National Film Board of Canada. Unique in the planning of the San Diego film forums was the coordination of many neighborhood forums into an integrated series.

At the outset it seemed desirable to plan for alternating the larger neighborhood forums with smaller residential discussion groups; so the first step was holding two six-week leadership training courses to prepare leaders for home discussion groups. One was held in the Linda Vista project, the other at the centrally located U.S.O. office in the Y.M.C.A.

While these courses were in progress, further organization took place. Already formed in the early fall of 1943 was the U.S.O. Industrial Council for Informal Adult Education, a community representative advisory group. Next came the organizing of local forum committees. Besides its general chairman, each committee was to have a program chairman, a forum secretary, an entertainment chairman, a publicity chairman, a librarian, and a projectionist. (A training course for projectionists was offered by Mr. Dempsey.) Some committees were set up as subcommittees of citizens' councils in the housing projects; some were interchurch groups; and some, like that in the Negro area, were independent of other organizations. Eventually full or partial committees were formed to provide regular forums in fourteen different neighborhoods, principally in federal housing projects in San Diego and in three suburban districts. Later the general chairmen of these committees elected one of their number to serve on the Informal Adult Education council.

At the same time qualified forum leaders were sought. Military service or added wartime duties at home so depleted the number available that at the end of the season the forum director himself had had to lead more than one third of all the forums. Of the leaders who were obtained three were war workers who were employed in the evening as junior college instructors or as U.S.O. staff assistants, two were high school speech teachers, one was a high school social science teacher, one an evening high school principal, and one a management consultant who had retired from the faculty of the graduate school of business at Dartmouth college. None had ever heard of a film forum; only three had actually led public forums. But all were eager and conscientious and they functioned commendably.

The planned forum series, following an experimental seven-week series held in a church to test the use of films for this purpose, began February 6, 1944, and consisted of nine two-week rounds in fourteen neighborhoods between then and June 11. The Saturday preceding each fortnightly round a preview occurred at the U.S.O. office for forum leaders and, if they cared to attend, for "resource" speakers and local committee representatives. From the leaders' discussion of the film evolved leading critical questions to be given in mimeographed form to the audience. (During the last four rounds, these questions were not used.)

Typical procedure at a forum included

distribution of mimeographed sheets containing the critical questions, an informative statement about the source and objectivity of the film, and reading lists supplied in part by the municipal public library. Then followed the showing of the film, critical comments and information from resource speakers (when these were used), discussion led by the regular leader, a collection to help defray film rental charges, and sale of Public Affairs Pamphlets and loan of pertinent reading materials for the next round. Several local committees added a social period with coffee and cake or sandwiches, a feature which proved in practice to be an effective device for continuing the discussion on a still more informal basis. The Public Affairs Pamphlets were sold regularly at the forums; other materials made available at each forum came from the War Information Library (about 3,000 pamphlets), originally established by the Key Center of War Information at San Diego State College and lent to the U.S.O. Industrial for this educational program.

The films and the general discussion topics for the nine rounds were: *The City:* planning the community for better postwar living; *ABCA* and *The World We Want To Live In* (this film appropriately came during National Brotherhood Week): national and racial intolerance, especially anti-Semitism; *Valley Town* and *America Marching On:* postwar employment; *Here Is Tomorrow:* the place of cooperatives in postwar economy; *Mexico Builds a Democracy* (shown during Pan-American week): democracy in Mexico; *One Tenth of Our Nation:* the Negro problem; *You and Your Child:* family problems in child training; *The People's War:* peace aims and objectives; *Inside Fighting Russia:* the sources of Soviet strength.

Despite fears expressed by some people with respect to the showing of the film about the Negro, the forums on this topic were in my opinion the most valuable in the entire series. Nearly all were attended by mixed audiences, and in nearly all forums it was clear that frank discussion led to better understanding and some breakdown of racial barriers. Curiously enough, the one film which did meet powerful opposition was that about cooperatives. After the first forum in this round a committee of local business men approached the chairman of the local U.S.O. council, demanded that the film be withdrawn, and explained that public discussion of consumer cooperatives was not desired in the community. This demand was acceded to, and a substitute film on another topic was shown at most of the remaining forums in that round.

During the eighteen weeks of the series 97 forums were held. This is believed to be the largest coordinated community film forum program yet undertaken in this country. Three thousand and sixty-six war workers and family members attended, 445 Public Affairs Pamphlets were sold, 35 resource speakers with special qualifications contributed information and opinions beyond those supplied by the films; and 791 hours of volunteer effort were given by local committee members.

But beyond these statistics are the very real democratic values experienced by the forum attendants, values which also were bound to be felt by others who had not attended. Two forum groups were so enthusiastic that they maintained regular sessions, without films, during the summer and fall before the next general series was to begin. The mass of personal testimony voluntarily offered is in itself evidence that this experiment in the use of film for discussion purposes was, on the whole, successful. Many persons attended the forums because of the films; and the films manifestly helped to stimulate effective discussion.

The coordinated forum series, with a

number of forums using the same film in one round, has certain advantages over the forum that meets but once. Average film rental charges are low; equipment maintenance and projection are more easily arranged; problems of leadership are more easily solved; auxiliary resource speakers are more easily secured; cumulative values derive from consultations among forum leaders and also among local chairmen; and stronger publicity can be secured.

With special reference to speech training in the field of public discussion it is reasonable to prophesy that the film forum, whether single or coordinated with others, is going to be increasingly significant in informal adult education. The documentary motion picture, produced for discussion purposes, can and in all probability will be a most valuable tool for the expansion of democratic processes in this country. It may be observed that the Walt Disney studios have already decided to produce films for visual education after the war. Once the demand is felt the actual making of documentaries in large numbers will result.

Implications of the film forum for the teaching of speech may be these:

On the junior and senior high school level teachers may well give some attention to the training of pupils for later participation in community film forums. Many persons require some training to see basic controversial issues, a fact recognized by the Canadian film board in its development of discussion trailers for its documentary films.

On the college level this training probably should be supplemented by training students to become local forum leaders; such preparation would at least include study of documentary films as discussion stimuli for audiences with relatively little formal education.

On the graduate level, training might prepare future high school and college speech teachers to work with adult education organizations or departments by directing large film forum programs as well as by leading individual forums. The training should acquaint the prospective forum director not only with the analysis of discussion films; it should acquaint him with the whole field of documentaries and related educational motion pictures, their sources and uses, and with projection equipment, its care, and its technique.

ANALYZING *JULIUS CAESAR* FOR MODERN PRODUCTION

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AN ANALYSIS of *Julius Caesar* for a modern stage architecturally constructed in the Elizabethan manner requires a familiarity with the stage of Shakespeare's day and its conventions, and a facility for assessing dramatic and theatrical values inherent in the play. In dealing with the text, the director today is confronted with two difficult, and frequently conflicting, points. He has before him a play with scenic divisions, captions, and stage directions supplied by editors. On the other hand, his own background often prompts him to think of staging in terms of contemporary scenery, pictorial or otherwise.

To discard the work of the editors may be good advice, but to do that and nothing else is to create additional problems. All insertions deserve careful ex-

amination with the view of accepting or rejecting them as they accord with the production as a whole. To expect the director, whose theatrical experience is derived from the modern stage and the movies (or perhaps only the latter), to visualize the text of *Julius Caesar* in terms of stage conventions, requires not only a familiarity with the conventions but a method whereby the play can be broken down and then assembled into a precise production pattern. Consequently, an analysis of this play involves an approach which will bring forward the many inter-related, vexatious details, and, at the same time, will regard the play in terms of actual theatrical practice.

In order to illustrate in a practical manner the various transitions from the editor's text to a production plan, and to stress particularly the magnitude of the task in dealing with a complete play, an analysis of the entire text of *Julius Caesar* is included. To analyze this effectively, and with as much simplification as possible, one undertakes three major steps: (i) read the play through at one sitting; (ii) make a chart of the play as edited; and finally (iii) make a production chart of the play.

The first point may seem obvious, especially as most directors are already familiar with *Julius Caesar*. Nevertheless, the suggestion is to read the play again, to do this rapidly and at one sitting, with the purpose of obtaining a fresh response. The aim is to get an extensive interplay of emotional and intellectual forces from the point of view of the spectator. This reaction is intended to be impressionistic, spontaneous, and unconstrained, with no attempt at analysis or thought as to staging. At the completion of this process, when the dramatic values have been vividly heightened in the imagination of the reader, a careful study of the text should begin.

The second step, while time consuming and often laborious, will not only reward the director with a comprehensive picture of the many theatrical details incident to production, but will set forth these matters in relief so that they may be regarded with proper advantage. The method includes a line-to-line scrutiny, with attention focused on the selection of significant points. These, for convenience, may be arranged in the form of a chart with three columns. The first includes the traditional act- and scene-divisions, along with the number of lines in each scene. The second identifies and classifies the references listed in the third column. As the value of this chart depends principally on the reader's ability to spot evidence of theatrical worth, attention should be given to the choice of titles included under the second column. These titles may be classified according to (i) scene identifications; (ii) stage directions; (iii) indications of time, place, and action; (iv) properties; (v) special effects; and (vi) indications of specific stage areas.

A glance at the accompanying chart will not only clarify the general plan of columnar arrangement I have here outlined, but will suggest the type of entry which my own analysis of *Julius Caesar* has included.

Scenic identification, as well as scenic division, is principally the work of editors. In my own analysis these have all been entered, but have been carefully associated with all indications respecting the locality. The editor's form in this chart is always preserved, whether the evidence appears favorable or not.

Stage directions, particularly those attributed to the author, require careful study, for not only do they frequently identify the scene, but they often suggest conventions, effects, and properties. Shakespeare was not too consistent in his stage directions and many were

added by later editors; when they have been entered, the theatrical significance should be noted. Those supplied by the editor may be valuable to clarify those of the author, or to point action specified in the text. For these reasons, therefore, many bracketed directions (furnished by later editors) are included in the plan.

Indications of time, place, and action are classified both for the scene under consideration and for subsequent scenes. Time-patterns, whether for delayed or accelerated action, are important particularly when brought into proper sequence. Place, when significant, is readily identified, and serves to facilitate the plan for a continous performance. Action conventions, particularly those in connection with the battle scenes, are recorded especially with relation to traditional treatments. Special attention is given to underscoring time and place references which pertain to later scenes for the purpose of establishing unity in a continous performance.

Properties are checked to indicate when they are required, and when not. The latter becomes increasingly important when a question of locale or stage area comes forward.

Special effects, although usually symbolic, are set down mainly to call attention to the method by which the playwright establishes the effect for the spectators.

Indications of specific stage areas include references to areas either on- or off-stage, and to proscenium doors. These, however, are frequently associated with action conventions, as the action implies the utilization of a definite area. For this reason, "action" and "area" are often listed together.

The third and final step is the production chart, which is a short, concise working plan suited to the conventions and architectural structure of the public stage. The formulation of this chart requires an evaluation of the long analysis of the play in terms of the stage, which means a consideration with relation to the neutral background and the continuous performance. The formal act- and scene-divisions have to be broken down and regrouped to accord with time, place, and action units, and, at the same time, have to be assigned to available playing areas. To provide for these factors, a chart of eight columns has been arranged, with six divisions tabulating in order the newly numbered production scenes, the identification and the time scheme of the latter, a note on properties, and the assigned stage areas with the position of the curtain to the inner stage. To facilitate comparison with the text as edited, the act- and scene-divisions and captions of the editor are entered in the last two columns to accord with the production scenes.

The completion of this production chart has been simplified by observing a definite procedure. To begin with, the formal act- and scene-divisions should be checked to determine their relationship to time and place sequences. The five act divisions of the first folio, with one exception (III, iii and IV, i) arbitrarily separate the play into units incompatible with time and place requirements. The first act concludes with Cassius going to Brutus, while the second opens in Brutus's orchard during the same night. The Soothsayer at the end of Act II is proceeding to witness the events at the Capitol which take place later that morning in Act III. With the end of the third act, however, a convenient break is indicated. The act concludes with the violent mob action, which has been increasing in steady intensity since the initial appearance of the crowd at the opening of the play. Act IV opens with what may be termed a quiet discovery scene, i.e., the curtains to the inner stage open to reveal Antony and others formu-

CHART OF BASIC ANALYSIS FOR *JULIUS CAESAR* (Kittredge Edition)

Act & Scene	Identification	Textual References (Editor's notes in brackets)
I, i 80 lines	*Scene:* *Stage Direction* (*S D*): *Place:* a street. Rome.	[*Rome. A street.*] Enter *Flavius*, *Marullus*, and certain *Commoners* over the stage. *Flavius:* "Why dost thou lead these men about the streets?" (l. 32) *Marullus:* " . . . you cruel men of Rome!" (l. 41)
[ii] 326 lines	*Scene:* *S D:* *Place:* a street indicated by procession and crowd. *Music:* *Place and time:* reference to II, i. *Place and time:* At night delivery of letters to Brutus Cf. I, iii; II, i.	[*Rome. A public place.*] [Music] Enter *Caesar*, *Antony* (for the course), *Calphurnia*, *Portia*, *Decius*, *Cicero*, *Brutus*, *Cassius*, *Casca*, [a great crowd following, among them], a *Soothsayer;* after them, *Marullus* and *Flavius*. *S D* and l. 21. *Caesar:* "I hear a tongue shriller than all the music." (l. 16) *Brutus:* "To-morrow, if you please to speak with me, I will come home to you; or if you will, Come home to me, and I will wait for you." (ll. 308–310) *Cassius:* "I will this night, In several hands, in at his windows throw, As if they came from several citizens, Writings. . . . " (ll. 319–322)
[iii] 164 lines	*Scene:* *S D:* *Time:* night. *Effects:* thunder and lightning. *Time:* many references to night. *Time:* reference to crowning of Caesar. *Effect:* *Place:* reference Brutus's house in next scene. II, i. *Property:* letter, cf. I, ii. *Time:* before daybreak.	[*Rome. A street.*] *Thunder and lightning.* Enter, [from opposite sides,] *Casca*, [with his sword drawn,] and *Cicero*. *Cicero:* "Good even, Casca." (l. 1) *Casca:* ". . . never till to-night, . . . " (l. 9) *Casca:* "Are not you mov'd when all this sway of earth Shakes like a thing unfirm?" (ll. 3–4) " . . . a tempest dropping fire." (l. 10) *Casca:* "Cassius, what night is this!" (l. 42) *Casca:* "Indeed, they say the senators to-morrow Mean to establish Caesar as a king," (ll. 85–86) *S D: Thunder still.* (l. 99) *Cassius:* "Good Cinna, take this paper And look you lay it in the praetor's chair, Where Brutus may but find it. And throw this In at his window." (ll. 142–145) "Come, Casca, you and I will yet ere day See Brutus at his house." (ll. 153–154)
II, [i] 336 lines	*Scene:* *S D:* *Action and Area:* discovery scene. Brutus seated (?) in his orchard. *Place:* open to stars. *Time:* night. *Stage area:* Entrance #1 to orchard from study (proscenium door). *Property:* letter: Cf. I, ii; II, i. *Stage area:* Entrance #2 to orchard from gates (proscenium door).	[*Rome.*] Enter *Brutus* in his orchard. *Brutus:* "I cannot by the progress of the stars Give guess how near today." (ll. 2–3) *Brutus:* "Get me a taper in my study, Lucius." (l. 7) *S D: Opens the letter and reads* (l. 45) *S D: Knock within.* — *Brutus:* " 'Tis good. Go to the gate; somebody knocks." (l. 60)

CHART OF BASIC ANALYSIS FOR *JULIUS CAESAR* (Continued)

Act & Scene	Identification	Textual References (Editor's notes in brackets)
	Effect: lightning.	*Cinna:* "... and yon grey lines That fret the clouds are messengers of day." (ll. 103–104)
	Time: 3 A.M.	*S D: Clock strikes.* (l. 191)
	Place: reference to events at at Capitol that day.	*Cassius:* "The clock hath stricken three." (l. 193) *Cassius:* "But it is doubtful yet Whether Caesar will come forth to-day or no. . . ." (l. 194) *Decius:* "Never fear that . . . (l. 201) And I will bring him to the Capitol." (l. 211)
	Time: reference to events in next scene, II, ii. 8 A.M.	*Brutus:* "By the eighth hour." (l. 213)
	Time: morning.	*Cassius:* "The morning comes upon 's." (l. 221)
	Stage area: Entrance #1	*S D: Knock.* (l. 303) *Brutus:* "Portia, go in awhile." (l. 304)
	Place: reference to next scene, II, ii.	*Brutus:* "Lucius, who's that knocks?" (l. 309) *Brutus:* "What it is, my Caius, I shall unfold to thee as we are going To whom it must be done." (ll. 329–331)
	Effect: thunder	*S D: Thunder.* (l. 334)
[ii] 129 lines	*Scene:* *Place:* Caesar's house.	[*Rome.* Caesar's *House.*] *S D: Thunder and lightning.* Enter *Julius Caesar*, in his night-gown.
	Effect: thunder and lightning. *Place:* house.	*Calphurnia:* "You shall not stir out of your house to-day." (l. 8)
	Place: reference to Capitol, III, i.	*Caesar:* "And Caesar shall go forth." (l. 48) *Decius:* "I come to fetch you to the Senate House." (l. 59)
	Time: 8 A.M. Cf. II, i. 213. *Place:* reference to Capitol, III, i.	*Brutus:* "Caesar, 'tis strucken eight." (l. 114) *Caesar:* "Good friends, go in and taste some wine with me, And we (like friends) will straightway go together." (ll. 126–127)
[iii] 16 lines	*Scene:* *S D:* *Place:* a street.	[*Rome. A street near the Capitol.*] Enter *Artemidorus*, [reading a paper]. *Artemidorus:* "Here will I stand till Caesar pass along. . . ." (l. 11)
[iv] 46 lines	*Scene:* *S D:* *Time:* 9 A.M. *Place:* Narrow street. *Place:* indicates street in next scene.	[*Before the House of* Brutus.] Enter *Portia* and *Lucius*. *Soothsayer:* "... About the ninth hour, lady." (l. 23) *Soothsayer:* "Here the street is narrow." (l. 33) *Soothsayer:* "I'll get me to a place more void and there Speak to great Caesar as he comes along." (ll. 37–38)
	Place: house of Brutus near by.	*Portia:* "I must go in." (l. 39)
III, [i] 297 lines	*Scene:* *S D:*	[*Rome. A street before the Capitol.*] Flourish. Enter *Caesar, Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Antony, Lepidus, Artemidorus,* [*Popilius,*] *Publius*, and the *Soothsayer*.
	Place: Petitions presented in street before the Capitol. *Action and area:* Caesar ascends "The State" *Action:* Dialogue not heard by Caesar.	*Cassius:* "What, urge you your petitions in the street? Come to the Capitol." (ll. 11–12) *S D:* [*Caesar Enters the Capitol, the rest following.*] (l. 12) (ll. 12–30)

CHART OF BASIC ANALYSIS FOR *JULIUS CAESAR* (Continued)

Act & Scene	Identification	Textual References (Editor's notes in brackets)
	Place: reference to next scene in market place and pulpit. III, ii.	*Antony:* "And am moreover suitor that I may Produce his body to the market place And in the pulpit, as becomes a friend, Speak in the order of his funeral." (ll. 227–230)
[ii] 276 lines	*Scene:* *S D:* *Place:* a street. *Action and area:* Brutus starts for pulpit. Brutus in pulpit. *Action and area:* Antony directed to pulpit. *Place:* indication that Antony will go to see Octavius. Cf. IV, i.	[*Rome. The Forum.*] Enter *Brutus* and *Cassius*, with the *Plebeians*. *Brutus:* "Cassius, go you into the other street And part the numbers." (ll. 3–4) *Brutus:* "And public reasons shall be rendered Of Caesar's death." (ll. 7–8) *S D: Brutus goes into the pulpit.* (l. 10) *3 Plebeian:* "Noble Antony, go up." (l. 70) *Antony:* "And thither will I straight to visit him." (l. 270) "Bring me to Octavius." (l. 276)
[iii] 43 lines	*Scene:* *S D:* *Place:* a street.	[*Rome. A street.*] Enter *Cinna* the *Poet*, and after him the *Plebeians*. *Cinna:* "I have no will to wander forth of doors." Yet something leads me forth." (ll. 3–4)
IV, [i] 51 lines	*Scene:* *S D:* *Action and area:* discovery scene. Group seated in council indicating scene is in progress. *Action:* indicating the following scenes.	[*Rome.* Antony's *house.*] Enter *Antony*, *Octavius*, and *Lepidus*. *Antony:* "These many, then, shall die; their names are prick'd." (l. 1) *Antony:* "Brutus and Cassius Are levying powers. We must straight make head." (ll. 41–42)
[ii] 52 lines	*Scene:* *S D:* *Place:* near Sardis. *Place:* next scene in Brutus's tent. IV, iii. *Place:* reference to next scene in tent, IV, iii. *Stage area:* A proscenium door.	[*The Camp near Sardis. Before the tent of* Brutus.] *Drum.* Enter *Brutus*, *Lucilius*, [*Lucius,*] and the *Army*. *Titinius*, and *Pindarus* meet them. *Lucilius:* "They mean this night in Sardis to be quarter'd." (l. 27) *Brutus:* "Bid them move away. Then in my tent, Cassius, enlarge your griefs, And I will give you audience." (ll. 45–47) *Brutus:* ". . . and let no man Come to our tent till we have done our conference." (ll. 50–51) "Let Lucius and Titinius guard our door." (l. 52)
[iii] 310 lines	*Scene:* *S D:* *Action:* an approach scene. Poet and guards talk outside tent. *Properties:* wine and tapers. *Properties:* stools and table. *Place:* reference to next scene at Philippi, V, i. *Time:* night.	[*The camp near Sardis. Within the tent of* Brutus.] Enter *Brutus* and *Cassius*. *S D:* Enter a *Poet* [followed by *Lucilius*, *Titinius*, and *Lucius*] (ll. 124–129) (l. 123) *S D:* Enter *Boy* [*Lucius*], with wine and tapers. (l. 158) *Brutus:* "Now sit we close about this taper here. . . ." (l. 164) *Cassius:* "We'll along ourselves and meet them at Philippi." (l. 225) *Brutus:* "The deep of night is crept upon our talk. . . ." (l. 226)

CHART OF BASIC ANALYSIS FOR *JULIUS CAESAR* (Continued)

Act & Scene	Identification	Textual References (Editor's notes in brackets)
	Properties: gown. Musical instrument: Book: *Place:* reference to next scene at Philippi, V, i.	*S D:* Enter *Lucius*, with the gown. (l. 236) *Brutus:* "Give me the gown. Where is thy instrument?" *Brutus:* "Look, Lucius, here's the book I sought for so." (l. 252) *Ghost:* "To tell thee thou shalt see me at Philippi." (l. 283)
V, [i] 125 lines	*Scene:* *S D:* *Action:* Antony's army marches about stage. *Action:* opposing forces. *Action:* marching stops. *Place:* reference to the field, V, ii, iii, iv, v. *Place:* scene closes with Brutus on way to battle field.	[*Near Philippi.*] Enter *Octavius*, *Antony*, and their *Army*. *S D: March.* (l. 20) *S D: Drum.* Enter *Brutus*, *Cassius*, and their *Army*; [*Lucilius Titinius*, *Messala*, and others]. (l. 20) *Brutus:* "They stand and would have parley." (l. 21) *Octavius:* "Come, Antony. Away! . . . If you dare fight to-day, come to the field. . . . " (ll. 63, 65) *Brutus:* "Come, ho! Away." (l. 125)
[ii] 6 lines	*Scene:* *S D:*	[*Near Philippi. The field of battle.*] *Alarum.* Enter *Brutus* and *Messala*.
[iii] 110 lines	*Scene:* *S D:* *Action:* approaching a hill. *Area:* off-stage scene. *Action and area:* Pindarus climbs hill to witness battle (upper stage). *Action and area:* Pindarus ordered down. *Action and area:* Pindarus enters by proscenium door. *Action:* Hill. Figures talk as they approach hill and find body of Cassius. Directions for removing body of Cassius. *Time:* 3 P.M. *Place:* refers to battle in V, iv.	[*Another part of the field.*] *Alarums.* Enter *Cassius* and *Titinius*. *Cassius:* "This hill is far enough." (l. 12) *Cassius:* "Look, look, Titinius! Are those my tents where I perceive the fire?" (ll. 12–13) *Cassius:* "Go, Pindarus, get higher on that hill." (l. 20) . . . And tell me what thou not'st about the field." (l. 22) *Cassius:* "Come down; behold no more." (l. 33) *S D:* Enter *Pindarus* [from above]. (l. 35) *Messala:* "Where did you leave him?" *Titinius:* "With Pindarus his bondman, on this hill." (ll. 54, 56) *Brutus:* "Come therefore, and to Thasos send his body." (l. 104) *Brutus:* " 'Tis three o'clock; and, Romans, yet ere night We shall try fortune in a second fight." (ll. 109–110)
[iv] 32 lines	*Scene:* *S D:* *Action:* conventional battle.	[*Another part of the field.*] *Alarum.* Enter *Brutus*, *Messala*, [*Young*] *Cato*, *Lucilius*, and *Flavius*. *S D:* Enter *Soldiers* and fight. (l. 6)
[v] 81 lines	*Scene:* *S D:* *Property:* rock. Disposal of Brutus's body.	[*Another part of the field.*] Enter *Brutus*, *Dardanius*, *Clitus*, *Strato*, and *Volumnius*. *Brutus:* "Come, poor remains of friends, rest on this rock." (l. 1) *Octavius:* "Within my tent his bones to-night shall lie." (l. 78)

PRODUCTION CHART FOR *JULIUS CAESAR*

Scene	Identification	Time-table	Properties	Stage Areas	Curtains to inner stage	Editor's act and scene divisions	Editor's Captions (Kittredge)
i	Rome. A street.	Day and night	None	Outer	Closed	I, i, ii, iii	Rome. A street. Rome. A public place. Rome. A street.
ii	Rome. Orchard of Brutus.	Same night before daybreak. 3 A.M.	Probably trees, etc., table and stools	Inner-outer	Open	II, i	Rome.
iii	Rome. Caesar's House.	Early that morning. 8 A.M.	None	Outer	Closed	II, ii	Rome. Caesar's House.
iv	Rome. A street.	Morning. 9 A.M.	None	Outer	Closed	II, iii, iv	Rome. A street near the Capitol. Before the House of Brutus.
v	Rome. The Capitol.	Later that morning.	Caesar's "State"	Inner-outer	Open	III, i	Rome. A street before the Capitol.
vi	Rome. The Forum.	Later that morning.	None	Outer-upper	Closed	III, ii	Rome. The Forum.
	Rome. A street.		None	Outer	Closed	III, iii	Rome. A street.
	Intermission						
vii	Rome. Antony's House.	Later that day (?)	Probably table and stools	Inner	Open	IV, i	Rome. Antony's House.
viii	A Camp near Sardis. Before the tent of Brutus. Within the tent of Brutus.	That night	None Table, stools, tapers, wine, musical instrument, book	Outer Inner-outer	Closed Open	IV, ii IV, iii	The Camp near Sardis. Before the tent of Brutus. The Camp near Sardis. Within the tent of Brutus.
ix	Near Philippi. A battle field. *Ibid.* *Ibid.* *Ibid.*	All the next day.	None None None Rock	Outer Outer-upper Outer Inner-outer	Closed Closed Closed Open	V, i, ii V, iii V, iv V, v	Near Philippi. The field of battle. Another part of the field. Another part of the field. Another part of the field.

lating plans which will determine the consequences for all deeds committed, and will carry the play through a series of unbroken military scenes. An intermission here will point the climax achieved by the mob, and will set in contrast the intimate council scene, which heralds the retribution for earlier crimes. The precise time for this meeting is not clear. Antony indicates his intention to confer with this group (III, ii, 270-276), and undoubtedly the meeting takes place later the same day. Some time, however, does elapse, which could readily permit an intermission. With the rising intensity finding its first relief here, the spectators, too, might welcome a pause. Act IV concludes with Brutus prepared to go to Philippi, where, in the last act, battle scenes follow throughout the next day.

Similarly, many of the editor's scene-divisions, while following the plan of introducing a new scene at each "exeunt," impose locality limitations not demanded by the text, and impede dramatic action. Consequently, the edited play of eighteen scenes has been cut down to nine production scenes without altering fundamental place and time requirements.

The opening production scene includes the first three scenes (I, i, ii, iii) and places them in a street. No locality beyond that requirement is indicated in the text. The time in the first two (I, i, ii) is not specified, while the last (I, iii) is definitely at night. The special effects and the many references to the state of the weather graphically impress the change on the spectators. The shift in time, however, would deserve hardly more than a short pause with the opening line

Good even, Casca (l.1)

signifying a later hour.

Production scene iv joins two scenes (II, iii, 16 lines, and iv, 46 lines), and is important to fill in the gap between Caesar's social hour with his guests (II, ii, 126-127) and the appearance at the Capitol (III, i). Although the editors place the scene including Portia and Lucius (II, iv)

Before the House of Brutus

the attempt at such specific localization seems hardly necessary. The fact of being in the street is sufficient to carry the scene, while Portia's line

I must go in. (l. 39)

indicates that the house is near by and an exit by a proscenium door will establish that fact.

As the mob scene with Cinna, the poet (III, iii), does not need particular localization to establish the scene, production scene vi has been planned to include this scene to follow immediately upon the orations (III, ii).

Tent and battle scenes, while giving modern editors and producers no end of difficulty, are definitely related to Elizabethan conventions. A realistic treatment of several marching armies, of clashes, of climbing hills, etc., presents incongruities of a farcical nature. Consequently, the military scenes have been grouped to indicate a sequence of continuous action. Production scene viii includes both the scene before the tent (IV, ii), and that within the tent (IV, iii) with the opening of the curtain to transpose the actors to within the tent. This scene, which continues into the night, has many references to events on the following day at Philippi and concludes with Brutus's declaration to fight:

Bid him set on his pow'rs betimes before,
And we will follow. (ll. 308-309)

With both armies fully mobilized, the military events are imminent and should follow in rapid sequence to the end of the play. To permit this, the five battle

scenes (V, i-v) are joined to make up the final production scene. The initial scene (V, i) presents both armies in martial formation with the leaders issuing challenges and departing for the field. Antony and his army leave at l. 65, while Brutus and his followers delay until the close of the scene. After an alarum, we encounter Brutus bidding Messala to ride with orders to

> Let them set on at once. (l. 3)

The first major encounter (V, iii) takes place off-stage and is witnessed from a hill. Misinformation prompts the hasty Cassius to take his life. Brutus, temporarily victorious, returns to the hill with plans for another engagement:

> 'Tis three o'clock; and, Romans, yet ere night
> We shall try fortune in a second fight. (ll. 109-110)

After an alarum, the second fight follows (V, iv) with a conventional stage-battle concluding with the defeat and escape of Brutus. The latter, joined by his friends (V, v), ends his life and then is praised by the victorious Antony.

The assignment of stage areas in *Julius Caesar* is relatively simple, with six of the nine production scenes located out-of-doors, while only one (production scene vii) is performed entirely within the inner stage. With one exception other scenes requiring an interior or merely localization, ocupy the inner-outer or outer-upper stages with projection of place dominating the entire playing area. The exception referred to is Caesar's house (production scene iii), which, on account of preference claimed by the preceding scene, has been placed on the outer stage. The orchard scene (production scene ii) is planned to begin with the opening of the curtain to discover Brutus alone in his garden with suitable properties to suggest and project the locality over the entire outer stage. On account of the length (336 lines), the significance, and the space needed, the scene will readily occupy the whole stage with the proscenium doors available to serve as the gate and the entrance to the study. Caesar's house, on the other hand, requires no properties, and is readily identified by the direction

> Enter *Julius Caesar* in his nightgown.

by the appearance of Calphurnia, and by many textual references. Flexible stage areas would easily permit this shift, with an Elizabethan audience readily granting it.

The tent scene (production scene viii) offers interesting possibilities with respect to shifting stage areas while actors are on the stage. The scene begins on the outer stage with officers and the army stationed before the tent of Brutus. To permit privacy for the impending quarrel, Brutus issues the instructions

> . . . let no man
> Come to our tent till we have done our conference. (ll. 50-51)

The order follows immediately:

> Let Lucius and Titinius guard our door. (l. 52)

This is the cue for the guards to approach a proscenium door, while the curtains part extending the tent area to the entire stage, and automatically transporting Brutus and Cassius to within the tent. The necessary properties will be on the inner stage although the action may alternate as dramatic incidents require.

Flexibility of stage areas may be illustrated further by what may be termed approach scenes; that is, a portion of the stage may conveniently represent a place within the proximity of the locality of the main area. With no incongruity, a distance of several feet might conventionally suggest a far greater span in time and space, while actors in one position may not be seen or heard by those at another, although both are on the same

stage within sight of the audience. Traditionally this is a practice familiar to medieval staging and painting.

The assassination scene at the Capitol (III, i) opens with petitions being presented to Caesar in the street. Obviously this brief street scene of twelve lines would occupy the forestage. At the line

Come to the Capitol. (l. 12)

Caesar ascends the "State" on the inner stage, although the following eighteen lines of dialogue continue to take place in the street, and are clearly not heard by Caesar, who finally dissolves the group with

Are we all ready? (l. 31)

At that moment, the entire stage becomes the Capitol to provide sufficient space for the attending action.

In the tent scene (IV, iii) the attempt of the Poet to approach the quarrelling generals requires dialogue supposedly outside the tent. With the direction

Enter a *Poet*. (l. 123)

the poet demands

Let me go in to see the generals!
There is some grudge between 'em. 'Tis not meet
They be alone. (ll. 124-126)

Two lines follow before the disputants are overheard with Cassius's query

How now? What's the matter? (l. 129)

With the tent scene occupying the inner-outer stage, the guards could be posted at a proscenium door (IV, ii, 52) to challenge the intruding actor, while the conversation could be considered sufficiently removed not to be heard immediately by the occupants of the tent.

In the battle scene (V, iii), an imaginary hill on a portion of the forestage and extending conventionally to include the upper stage provides the opportunity for approaches and for an off-stage combat. In response to the warning

Fly further off, my lord! fly further off! (l. 9)

Cassius indicates his approach partway up an imaginary hill on the forestage with

This hill is far enough. (l. 12)

From that point of vantage the distant field of conflict comes within his view. Peering into the distance he perceives his tents afire, and directs Titinius thither. Cassius directs Pindarus to

. . . get higher on that hill (l. 20)

for a more accurate version of the encounter. Along with the report, Pindarus records hearing a shout

And hark!
They shout for joy. (ll. 32-33)

at which, he is ordered from the hill. Undoubtedly, the off-stage conflict would be located in the general direction of the audience, with Cassius forward and at one side of the outer stage to witness the event. To ascend and descend the conventional hill, Pindarus is given the time required for three spoken lines each way. The shout, probably from the back of the auditorium, dramatically points the proximity of the attending battle.

The hill as an approach figures again in the same scene when Titinius and Messala, returning from the mission mentioned above, enter upon the hill to report to Cassius. The informants enter at l. 50, conversing about the news, and continue moving until Messala inquires

Where did you leave him? (l. 54)

Titinius replies immediately:

All disconsolate,
With Pindarus his bondman, on this hill. (ll. 55-56)

At that moment Messala discovers a body which they proceed to identify. The six lines of dialogue, from the entrance to

the discovery, would traditionally signify a journey to the hill.

This analysis of *Julius Caesar* in terms of the stage brings forward several pertinent observations. The production plan, while reducing the number of scenes, preserves the entire text of the play. The dramatic time-table and the consideration of Elizabethan stage practices suggest a pattern of continuous action, which obviates the necessity of cutting or rearranging lines and scenes. Furthermore, the plan unites the choppy scenes into a larger sequence of related action, and, as a consequence, gives dramatic significance and scope to the production. From this analysis, too, we are reminded again that *Julius Caesar* was written with an Elizabethan stage in mind. The ease with which the play falls into the production scheme, particularly the flexibility in assigning scenes to stage areas, and the effective distribution of time, place, and action cues, suggest that this play should be produced of an Elizabethan stage.

DRAMA FESTIVAL—NEW YORK CITY STYLE

MARJORIE L. DYCKE
Samuel J. Tilden High School (Brooklyn)

A FACTORY engaged in war production is reputed to display a placard reading: WE DO THE DIFFICULT IMMEDIATELY; THE IMPOSSIBLE TAKES A LITTLE LONGER. This might very well have been the slogan of the New York City Drama Festival Committee, officially organized in December, 1943. What at first seemed an ivory tower reverie assumed shape and being last June, the difficult having been done immediately, the impossible having taken six and a half months.

To begin at the beginning. A small group of speech teachers, discussing their various dramatic productions at the end of 1942, found their exchanges so interesting that they thought it very much worth while to have more people know what was being done all over the city in the way of play production. What to do? Holding a festival seemed a logical solution, but a festival presented great obstacles, some common to all festival projects, some peculiar to very large cities.

In the first place, there was no money, and public schools are notoriously lacking in funds. Secondly, New York's high schools are scattered over an area of approximately 365 square miles. Would schools be willing to participate in a festival held far from home, even though it would be in the same city? Third, could a scheme be provided to include 84 high schools? Fourth, would the High School Division of the Board of Education approve the project, and how much red tape would be involved in carrying the plan through? Fifth, would the already sufficiently-burdened teachers be willing to assume another job? Sixth, could an audience be counted on, considering that Broadway might have a stronger appeal to the theatrically inclined?

At first the odds seemed overwhelming. But urged by an inner compulsion, the group decided to cross the Rubicon. Since the Board of Education requires the sponsorship of one of its recognized organizations before giving approval to

any project, these teachers presented the idea to the Association of High School Teachers of Speech of New York City. There the question of contest versus festival arose but was quickly disposed of. The consensus was that sharing an artistic experience was of greater educational and cultural value than competing for a prize would be. On these terms, the Association approved the project, as did the Association of First Assistants in Speech. The first obstacle had been hurdled. These groups sent representatives to the Board of Education, were granted the approval of the Board's High School Division, and started the Drama Festival on its way.

The President of the High School Teachers Association appointed the committee and its chairman. At the first committee meeting it was decided to send announcements of the festival and invitations to a general meeting of interested groups, to all 84 of New York's academic and vocational high schools. The committee felt that this procedure would be wiser than one which would involve having the committee set up arbitrary rules and regulations. This plan, it was thought, would give the participant a sense of belonging; knowing how policies are arrived at, and being a policy-maker himself, he would feel a greater responsibility for carrying them out.

The subsequent general meeting produced the following decisions:

(1) Approximately 12 schools were to be counted on for participation. Of the teachers present, only 12 volunteered to participate, their entrance being subject to the approval of their principals. It was hoped that schools not represented at the meeting might join later, but it was felt that the final number of participants was not likely to exceed by much the original number determined at the meeting.

(2) Dates for production were proposed and agreed upon.

(3) One dress rehearsal in the auditorium chosen was to be held during school hours, if the Board of Education approved.

(4) The 12 plays were to be presented in four performances, three plays in each. If further entries were submitted, the committee was to schedule them at its own discretion.

(5) To all 84 schools were to be sent entry blanks which called for the name of the school, faculty adviser of play, title and author of play, number of characters (male and female), running time, floor plan of set, list of set pieces and special equipment needed, sound effects, and lighting required. (The purpose of this information was manifold: to judge the number of actual entrants; to avoid having the same plays given; to judge dressing room space needed; to plan the program for time and mood balance; to arrange for special effects.)

(6) Date for the return of blanks was set.

(7) No censorship of scripts was to be attempted by the committee.

(8) In order to insure uniformity of make-up, the services of a professional make-up man were to be procured.

(9) The following production rules were set:

a. All plays to be done in drapes, with door and window pieces provided.
b. All properties and costumes, and the transportation thereof, to be provided by the entrant.
c. Each school to pay its own royalty fee.
d. Running time not to exceed forty minutes.

(10) The place for the festival was chosen. The central High School of Needle Trades won out because of its excellent location, its seating capacity, equipment, acoustics, and inexpensive running costs. (What was not considered at the time but greatly appreciated later was that the place abounded in people handy with a needle for last-minute costume repairs!)

(11) The tentative budget which was drawn up provided for:

Programs (a complete booklet for the series)	$ 50.00
House fee	20.00
Watchers for dressing rooms	6.00
Printing tickets	15.00
Make-up	10.00
Total, per performance	$101.00

(12) The price range of the tickets was set at from twenty-five to fifty cents. Prices were designedly kept low to enable as many pupils as possible to see the entire festival.

(13) The following financial setup was agreed upon:

a. Each participating school to sell $65 worth of tickets as its quota.
b. Each school to turn in all money to the Drama Festival Committee.
c. Each school to submit an expense account, including royalty fees, costumes, transportation.
d. The participating school to be reimbursed to the maximum extent of $25, assuming it sells its quota.
e. The Associations sponsoring the festival to be reimbursed to the extent of their contributions, and in addition to receive $50 to be earmarked for future festivals.
f. Complimentary tickets to be distributed at the discretion of the committee.
g. All high schools to be circularized for the sale of tickets.
h. Schools to return all unsold tickets two weeks before the festival.
j. The sponsors to be responsible should the festival fail to cover expenses.
k. A box office for the advance sale of tickets to be set up in the lobby so that people leaving the auditorium might purchase tickets for nights other than those on which their own schools perform.
l. Proceeds to be devoted to the rehabilitation of speech-handicapped war veterans.

The meeting over, the committee took care of the details involved in carrying on, while the chairman appointed a house manager and a business manager to fulfill the partly unwelcome duties of their respective offices.

Because several especially short plays had been submitted, the committee decided to change the original scheme calling for four performances of three plays each, and to substitute three performances of four plays each, no new entries having been received. The schools were notified of their dates and places on the program. They were reminded to provide for their royalties, and to return the enclosed uniform program blank properly filled out.

The third and last prefestival committee meeting completed all arrangements. The business manager hauled out his seating plan of the auditorium to make more graphic the discussion of ticket distribution. It was decided that he would keep 100 tickets for distribution to nonparticipating schools and other organizations for each performance, the remaining tickets to be sent to the participating schools. He was cautioned to divide the tickets as equitably as possible to avoid giving all the most desirable seats to one school. A list was drawn up for complimentary tickets. It was decided that the best plan would be to send invitations to the people on the list and enclose a ticket request form.

The printing of programs was approved, as was the issuing of passes to participants to insure their entrance to the auditorium "unmolested." It was decided to set aside the first two rows on either side of the house for the casts to see the performances of their co-workers.

Rehearsal time having been arranged with both the Board of Education and Central Needle Trades, notices were sent to participating schools, with the request to rehearse one curtain call.

Recognizing the need for a central authority backstage, the chairman asked three committee members to serve as stage managers, one for each performance. They were asked to serve when their own schools presented plays. At the time, this seemed a good idea, but practice showed the fallacy of the theory. The stage managers found themselves too involved in their own productions to be able to handle the rest with equanimity. Nothing untoward occurred at the performances since the other committee members were present to help out, but the next festival will have one stage manager for all performances—a stage manager who is not a producer! Incidentally, the stage managers were the first to make this suggestion.

The festival was held on June 2 and June 3, 1944, following the dress rehearsals which took place at Central Needle Trades on May 31 (Friday night performers), June 1 (Saturday matinee group), and June 2 (Saturday night casts). The rehearsals revealed difficulties in programming which were easily circumvented at the performances by having casts shift places on the program. The chairman made the announcement of changes before the opening curtain.

The record of running time for Saturday night was the best from the point of view of timing:

8:40 —Opening procedure
8:43— 9:15—New Utrecht High School, Brooklyn
9:20— 9:40—Metropolitan Vocational H.S., Manhattan
9:40— 9:48—Intermission
9:48—10:28—Flushing High School, Queens
10:32—11:00—Christopher Columbus H.S., Bronx

The running time for Friday night was two hours and forty minutes; that for Saturday afternoon two hours and forty-five minutes—both too long. The list of suggestions which follows later includes ideas which would have reduced these schedules.

A glance at the titles of the plays presented shows a number of old-timers, a few newcomers, and a sprinkling of student originals:

The Still Alarm by George S. Kaufman
John Doe by Bernard Victor Dryer
The Neighbors by Zona Gale
He Ain't Done Right By Nell by Wilbur Braun
The Stolen Prince by Dan Totheroh
A World Elsewhere by Lynn Riggs
White Orchid by Ira Weiner (student)
The Nine Lives Of Emily by John Kirkpatrick
Sammy and the Gremlins by Jerry Philips (student)
Let Me Come Back by Jean M. Byers
The Florist Shop by Winifred Hawkridge
The Princess Marries The Page by Edna St. Vincent Millay

The audience, including the members of the Festival Committee, was well pleased with the results of this first venture. The students were thrilled at performing in a beautiful, well-equipped "theatre". They were intrigued by the presentations of the other groups. And they were proud to have been part of such an enterprise. The fund for the rehabilitation of speech-handicapped war veterans was started in New York. Teachers found the performances enlightening. And the committee burgeoned forth with suggestions for the future.

The following recommendations were made:

(1) Festivals should be held in November so as not to conflict with other school functions. They should be planned a term in advance.

(2) Final program data should be complete one month in advance of production.

(3) Rehearsals should be held on Saturdays since rehearsals on school time were resented by principals. (This point is, of course, debatable.)

(4) Tickets should go on sale one month in advance.

(5) There should be one stage manager and one crew for all performances.

(6) Complete light plot, make-up plot, and wig list should be submitted in advance of rehearsal.

(7) Make-up should be started two and one-half hours before curtain time.

(8) No plays should be longer than 30 minutes.

(9) A meeting of faculty advisers of participating schools should consider the problems of choosing and cutting plays. A recommended list of plays should be prepared by the committee for discussion and selection.

(10) Scripts should be submitted to the committee for acceptance, with cuts indicated by the faculty adviser. These should be in committee hands by April, to be returned in May. The committee will accept the play, make further cuts, if necessary, or will suggest another choice—diplomatically, of course.

(11) Girls should not take boys' roles. If a girls' school wishes to do a play calling for a mixed cast, a boys' school should be enlisted to help out.

(12) There should be a series of Speech

Teachers' meetings on drama. Demonstrations would be helpful if followed by discussion on directing as related to acting, stage action, and timing.

Like all worthy enterprises and like all previous festivals in communities large and small, the festival took a great deal of time, effort, ingenuity, and perseverance. The faint of heart are hereby warned that this is no job for the irresolute! At the conclusion of such an endeavor, the instigators and implementers generally eye each other with care-worn looks and sigh: "If we ever run another one, we ought to have our heads examined!" This group followed the rule. But can anyone recommend a good psychiatrist? The members of the committee were soon talking about another festival for November!

A SYMPOSIUM ON PHONETICS AND STANDARDS OF PRONUNCIATION

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Cornell University

AT REGULAR intervals two questions keep recurring to plague teachers of speech. One is the question of standards of pronunciation. What type of pronunciation shall we encourage our students to use? How broadly or narrowly shall we define the limits of that type? Where shall we turn in the literature of our subject for help in explaining to our students about the type or types we have chosen as suitable? The answers to these questions lead us to the second main question. How shall we record the sounds of speech as an aid to their analysis? Even after making full allowance for regular, or "phonemic", spellings in English, we are faced with a mass of irregularities which impede our analysis of the spoken language. We are therefore forced to use one of the existing phonetic alphabets or to invent one of our own.

Outside of departments of speech the problems hardly exist. Investigators in other departments have long recognized the existence of several major American speech areas, historically related, but more or less clearly differentiated in present usage. During the past quarter century, approximately from the publication, in 1919, of G. P. Krapp's *Pronunciation of Standard English in America,* these investigators have come, in increasing numbers, to use a more or less uniform phonetic alphabet based on the International Phonetic Alphabet, but with the addition of a few symbols for American sounds for which the IPA makes no provision.

The only other system of phonetics which has gained any considerable adherence in this country is that developed by Mr. William Tilly, who taught extension courses in phonetics at Columbia University some years ago. Mr. Tilly's standard of pronunciation was approximately that of the south of England, and his alphabet, though likewise based on the IPA, differed in several important respects from any of the forms used in official publications of the International Phonetic Association. A number of Mr. Tilly's followers used his alphabet in their publications.[1] Thus there are two

[1] See, for example, Margaret Prendergast McLean, *Good American Speech,* (rev. ed., 1930); Sophie A. Pray and others, *Graded Objectives for Teaching Good American Speech,* (1934); Letitia Raubicheck, *Improving Your Speech,* (1934); Letitia Raubicheck, *How to Teach Good Speech in the Elementary Schools,* (1937); Dorothy I. Mulgrave, *Speech for the Classroom Teacher,* (1936); Fannie E. Daniels, *Good Speech Primer,* 1935.

competing systems of phonetics in present-day American teaching.

In the summer of 1944 a committee was formed, under the chairmanship of Professor H. J. Heltman, of Syracuse, to recommend to the New York State Department of Education a program leading to the special certification of teachers of Speech Correction, and to make this certification distinct from the general certification in Speech already in existence. In addition to the chairman, the committee consisted of Miss Agnes Rigney, State Teachers College, Geneseo; Miss Mary Zerler, Yonkers Public Schools; Mrs. Letitia Raubicheck, New York City Public Schools; and me. The committee tentatively agreed to recommend a course in phonetics as part of the new program, but could not at first agree on detailed recommendations about standards of pronunciation and the form of the phonetic alphabet. It soon became evident that both the schools of phonetic thought previously outlined in this article were represented on the committee. I therefore took the responsibility of attempting to find out what a representative group of Speech teachers and others competent in phonetics thought about the problems which the committee had to decide. Those to whom I sent questions were either Speech teachers in positions of responsibility or those outside Speech Departments whose reputations entitled them to a respectful hearing. The answers to my questions form the main body of this article.

Question 1: In a course in Phonetics for prospective teachers of speech correction, what standard or standards of pronunciation would you include?

V. A. ANDERSON, Department of Speech, Stanford University; author of *Training the Speaking Voice:*

"I am sure that I can say that it would not be exclusively Eastern American or British nor would it be the rather distinctive accent of certain sections of the New York City area. I suppose that it would approximate what usually goes by the name of General American, pretty good examples of which I have heard from upstate New York. I am talking now about a recommended or basic standard. As far as the phonetic training of the teacher is concerned, I think that she should be familiar with the characteristics of *all* of the types of pronunciation with which she will come in contact in her teaching."

A. C. BAUGH, Department of English, University of Pennsylvania; author of *A History of the English Language:*

"In a course in phonetics for prospective teachers of speech correction in New York State, I should think that the proper standard to adopt would be the General American characteristic of the greater part of the state, particularly the part outside of New York City and the section east of the Hudson River, where there are features not characteristic of the English spoken in the state as a whole."

W. C. GREET, Department of English, Columbia University; Editor of *American Speech;* Linguistic Adviser to the Columbia Broadcasting System:

"In my opinion the *primary* standard should be, roughly, that type called 'General American' by George Philip Krapp, 'Western American' by Arthur G. Kennedy, and 'Northern' by John S. Kenyon and Thomas A. Knott in 'A Pronouncing Dictionary of American English' (Merriam, 1944). To adopt any other standard for New York State would seem to me foolhardy, because most districts will prefer no speech instruction to instruction that is obviously opposed to the habits of communities completely American for many generations. However, I should like to make a special plea for tolerating as secondary standards 'eastern' and 'southern' va-

rieties of American speech. A teacher should be allowed and even encouraged to present the standard that is most welcome to the class, the school, and the community."

M. L. HANLEY, Department of English, University of Wisconsin; formerly Secretary of the American Dialect Society, and Associate Director of the Linguistic Atlas:

Professor Hanley makes no specific reference to any of the major American types, but opposes the copying of British models. "What everyone, teacher and student, must realize is that there has never been a time when each word in English has had one pronunciation always used by all cultivated people."

HANS KURATH, Department of Modern Languages, Brown University; Director of the Linguistic Atlas:

"Prospective teachers of speech correction in New York State should obviously know the two chief varieties of the English spoken in the State: that of Greater New York City and that spoken in the rest of the State. Both of them have the same social standing. To set up a purely fictitious standard or to introduce Standard British usage can only lead to confusion."

MARDEL OGILVIE, Department of Speech, State Teachers College, Fredonia, New York; President of the New York State Speech Association:

"In a course in phonetics for prospective teachers I think there should be no set standard—that, rather, standard English for a teacher in a particular community be that speaking form used by the most cultured leaders of the community. For New York City there will be one standard, for upstate New York another standard. The teacher's speech should be adaptable, so that he can speak the form which draws least attention to itself (in pronunciation, rhythm, melody, etc.) in the particular community in which he is going to teach."

J. M. O'NEILL, Department of Speech, Brooklyn College:

"I would not teach any single standard of pronunciation or endorse any single standard for New York State. The pronunciation used by cultivated Americans, who have been accustomed to good American speech from birth, whatever it is, should be acceptable to any school in New York State. I should accept the cultivated speech of New York, Boston, New Orleans, San Francisco, Chicago, Minneapolis, etc. I think students should be taught that there are a variety of acceptable standards, but that if one wishes to know which is most widely used by the educated people in America, he should be told the simple fact (I have never heard a qualified scholar question thus, but I have never made a survey myself, of course) that what is known as a general American standard commonly used west of the Hudson River and north of the old South, is the so-called standard of most Americans, but that within this general American standard there is still a wide variety of acceptable pronunciations. There is no such thing as a New York City standard, or a New York City dialect. There are a number of New York City dialects—some acceptable and some not."

LOUISE POUND, Department of English, University of Nebraska; formerly Senior Editor and now Editorial Associate and Department Editor of *American Speech*:

Professor Pound prefers General American, with some attention to the major regional varieties of American speech. She believes that Boston pronunciation no longer has the prestige that it once had; she sees no reason for teaching American children adherence to Southern British as standard.

LOREN REID, Department of Speech, University of Missouri; formerly President of the New York State Speech Association:

"The phonetic training of the speech

clinician should include a familiarity with the general characteristics of the three major regional pronunciations—Eastern American, Southern American, and General American."

K. R. WALLACE, School of Speech, University of Virginia; Editor of the QUARTERLY JOURNAL OF SPEECH:

"It is my opinion that a phonetics course for students in New York State should explicitly recognize at least two general standards of pronunciation: that of the New York City area and that of the upstate area. If the best usage of the New York City area reflects Eastern American habits, let the children of that area be trained to that standard; similarly, if the best usage in upstate New York reflects in general the General American dialect area, then let the upstate child be trained to that standard. I don't see any harm in students knowing about both dialects. I think teachers would be wiser if they did know both."

HAROLD WENTWORTH, Department of English, Temple University; author of the *American Dialect Dictionary:*

"In a course in phonetics for prospective teachers of speech correction in New York State I would include the standards of educated people belonging to all of the various large regional groups of English-speaking North America. I would not set up as an ideal the speech of any *one* person or any one kind of speech in all its details. I would certainly include the General American of upstate New York, the more or less standard pronunciation of New York City and of Boston, but I would not emphasize the details of London speech where they differ from American of any type."

ROBERT WEST, Department of Speech, University of Wisconsin; coauthor, with C. E. Kantner, of *Phonetics:*

"Every dialect that the student of speech correction will meet in his work should be analyzed phonetically. He should know a great deal about the dialects that are found in New York State. Probably, therefore, he should study the foreign sounds brought over from Europe as well as the antique survivals of Eastern speech forms. Thus, in teaching the course I should first have the student become familiar with his own speech and then go on to study the variant forms of the *many* New York dialects."

A. B. WILLIAMSON, Department of Speech, New York University:

"I would include no one standard for all localities and regions. As you well know, we have in New York State strong representation of both Eastern and General American speech, depending on location. The standard for upstate New York should be basically General American, allowing for the speech preference of those whose cultural background is eastern or southern. I believe that any one standard, say of Boston, London, or New York, should not be imposed on a community whose linguistic patterns are at variance with that standard."

G. P. WILSON, Department of English, Woman's College of the University of North Carolina; Secretary of the American Dialect Society; Editor of the *Publication of the American Dialect Society:*

"In a course in phonetics for prospective teachers of speech correction, I would include such standards of cultured speech as prevailed to a considerable extent in the sections where the students in the course were to teach—General American of upstate New York, the standard speech of New York City, etc. In my last book, *A Guide to Better English* (1942), I attempted to sum up this policy in one sentence: 'The sensible and fair way to settle this whole matter is to let the cultured people of one's own community serve as the standard of good pronunciation.' The types of cultured speech in New York State and New York City are historical and respectable; I can see no reason why any outside type of

speech should be substituted for any of these. It would be unjust and disastrous to try to force a non-New York type of speech upon New Yorkers."

Question 2: To what extent would you expect the students in the course to conform, in their own speech, to the standards they studied in the course? Would you expect them to change from one standard to another?

ANDERSON: "I should insist only that such teachers be free of mannerisms and dialectal variations in their speech that could be construed as speech defects. I very much doubt whether it would be possible, much less desirable, to change them from one standard to another. I would go all the way with you in contending that the standard speech of one section of the country is not inherently better as a speech than that of another section. I believe that no effort should be made to make the good General American speaker adopt the speech of Boston any more than I should insist that the Bostonian speak General American."

BAUGH: "I would expect the students in such a course to become aware of characteristics of their own speech which differ from the standard chosen. I would not expect them to discard the reputable speech of the community in which they were raised, though, of course, I would not expect them to impose those features on students who live in a different community.

GREET: Answer to question 1 also answers this.

HANLEY: "I should not expect students in the course to attempt the impossible task of making their speech conform to a model which they do not have a chance to observe in the ordinary speech of cultivated persons in their locality. A student can learn a part in a play in which he uses a dialect not his own, and adopt any pronunciation that may seem suitable for the purpose, but this is a very different thing from expecting him to speak in an unfamiliar dialect in ordinary conversation where he cannot possibly refer to authority, or call for help when he is busy talking about something."

KURATH: "Teachers should not change their own type of cultivated speech but should be familiar with cultivated usage of New York City and of Upstate. What is needed most is a clear recognition of the fact that New York State has two strikingly different types of cultivated pronunciation. I assume that no one will be foolish enough to hope that Rochester and Buffalo will accept New York City pronunciation or vice versa."

OGILVIE: "I would not expect students to conform to any set standard in a course and would not expect them to change from one standard to another. I would expect them to realize that within the United States there are, in general, three types of standard English and would expect them to know how these varied from one another. I would expect them to have the sort of training whereby if they were to teach in a section which had a different standard (as measured by the unstudied speech of the cultivated group) they could make their speech conform to the extent that it would not attract attention to itself."

O'NEILL: "I should not expect them to change from one standard to another. They should be discouraged in the use of bad pronunciations of various kinds even within their own normal 'standards.'"

REID: "Each student should improve his own speech to the extent that he speaks an unquestionably acceptable form of one of the three major dialects. I should not expect him to change from one type of regional speech to another."

WALLACE: "New York State teachers and students should not be trained to

conform to a single standard of speech regardless of their own speech background. If you and your committee specify a single standard, regardless of what that standard is, you will make both yourselves and speech education in the state a laughing stock to all modern well-trained students of linguistics."

WENTWORTH: "By and large, I believe that the average student will want to change only a few of the details of his own speech after he has become a practiced observer of the three or more kinds of good English spoken in the United States. In general I would not expect students to change from one standard (say educated North Carolina or Louisiana speech) to another (say that of educated Manhattanites, Buffalonians, or Syracusans)."

WEST: "I should expect students of speech correction to develop their own diction so as to avoid conspicuous localisms and provincialisms, particularly those that suggest the uneducated. In the understanding of what these localisms and provincialisms are the student will be aided by a course in phonetics; and in the training of his own speech he will be helped by a course in diction; but if the time of a phonetics course is taken up with diction exercises, much important phonetic information will be slighted. In any case I am of the opinion that the student should not attempt to make any modification of the underlying dialect of his speech. Such a change is unnecessary for the scientific practice of speech correction. Few people can make a change from one 'standard' to another without artificiality and conspicuous inconsistency."

WILLIAMSON: "I believe that no standard should be imposed which would require, let us say, an upstate New Yorker to change his basic speech patterns from General American to Eastern, or that would require a Southerner to change from Southern to Eastern or to General American."

WILSON: "If students in the course had a respectable cultured speech—General American, Boston, Southern British, etc. —I would not recommend that they change that type of speech. I think that all students should become familiar with the prevailing type or types of speech where they are to teach. I would recommend that those students who have certain speech characteristics regarded by unprejudiced capable persons as uncultured substitute local cultured speech for these."

Question 3: What form of the phonetic alphabet would you recommend for such a course?

ANDERSON: "I should use only a phonetic alphabet affording so-called broad transcription; sufficient symbols to cover the 45, or so, sounds that they would need to know and use, plus a few modifying symbols, accent marks, the glottal stop, and such. Anything more complicated or detailed defeats its own purpose to a great extent. I should stay very closely by that used in the Kenyon-Knott dictionary, and should use that excellent source book freely."

BAUGH: "I would be content with the form of the phonetic alphabet used by Kenyon in the Kenyon and Knott dictionary."

GREET: "I recommend the variety of the IPA used in Kenyon and Knott's dictionary, for several reasons, but particularly because this book is the most useful single volume for any student of the pronunciation of English in America. All students should be taught to use it. I like Kenyon's [ɝ] and [ɚ] for the vowels in *further*, and we adopted them for use in *American Speech*, because the hook of retroflexion makes the phonetic distinction without exaggerating its importance for most American ears. This

alphabet is moreover a workable compromise between the 'ideal phonemic' alphabet for general dictionary use and a very narrow system for remedial work and dialectal study. Modifiers should be used only when necessary to make particular points in particular cases."

HANLEY: "For a phonetic alphabet, we must have a simple and consistent 'broad' form. This certainly does not mean the adaptation of some form used in the past and now obsolete, such as the NEA alphabet used in the old Funk and Wagnalls Dictionary, Sweet's Broad Romic, or the alphabet of the late William Tilly. The transcription used in the Linguistic Atlas would be quite unsuitable for instruction purposes. The IPA principle of avoiding diacritics is sound and practical. The form used in the Kenyon-Knott dictionary is, I believe, thoroughly satisfactory. Kenyon's [ɝ] and [ɚ] correlate precisely with the IPA [ɜ] and [ə], in similar situations. I regret that some people have objected to Kenyon's dictionary on the ground that it represents some sort of propaganda for Middle Western pronunciation. A more careful reading of the book would reveal that Kenyon has been particularly careful to avoid propaganda for any one form of speech, but has represented more fully than anyone else the variations that exist in cultivated speech in this country."

KURATH: "The Kenyon Pronouncing Dictionary is the only good pronouncing dictionary now available for teachers of speech. The notation could in my opinion be considerably simplified. Fine shades of difference in the pronunciation of the vowel phonemes are in my opinion irrelevant for the purpose you have in mind."

OGILVIE: "Kenyon-Knott form. For this particular purpose, the form used in the Linguistic Atlas is too detailed. The Tilly alphabet is confusing. I feel it has a tendency to make phonetics unnecessarily complicated."

O'NEILL: "The form of the alphabet used in the Kenyon-Knott dictionary is definitely our preference."

POUND: "I prefer the Kenyon-Knott notation."

REID: "By all means the Kenyon-Knott phonetic alphabet. We ought to consider the Kenyon-Knott alphabet as being practically in the public domain and adopt it as a standard. The publication of the Kenyon-Knott dictionary, based upon contributions from phoneticians and teachers of speech from all parts of the country, is such a tremendous asset to speech clinicians that they should be very familiar with the alphabet used in it. Knowing this alphabet also makes readily available for classroom drill and study the articles and transcriptions in *American Speech* and other publications."

WALLACE: "I should say that the phonetic alphabet used in such a course should avoid the complexities of what I believe is referred to as a 'narrow transcription.' What is essential in general is that the system of transcription used should be capable of clearly distinguishing one word from another."

WENTWORTH: "I would recommend using a basic IPA alphabet with a knowledge of and allowance for some of the variations employed by printed works that the student will consult. The fundamentals are 95 per cent the same in *American Speech,* Kenyon's textbook, the Kenyon-Knott dictionary, the *American Dialect Dictionary,* the front pages of Webster's *New International* 2nd edition (p. xxii) and *Collegiate* 5th edition, and other works."

WEST: "The form of the phonetic alphabet is immaterial. The phonograms are, after all, but teaching tools. In the correction of nonstandard dialect it is very important for the student to know

the phonetics of the dialect to be corrected as well as the phonetics of the desired dialect. Whatever system of phonograms is used must have symbols to represent all the nonstandard forms heard in New York." Professor West considers the Kenyon-Knott system inadequate to show these nonstandard forms.

WILLIAMSON: "I am inclined to believe that the phonetic alphabet used in the Kenyon-Knott dictionary is simple and adequate for linguistic transcriptions and understanding. It has the advantage of simplicity and clarity, lacking in the more complicated systems. It has the further advantage of being related to the first adequate American phonetic dictionary, in which students can find accurate transcription of both Eastern and General American pronunciation. The phonetic system descending from Professor William Tilly, employed in a number of phonetic and speech correction texts originating in New York City, seems entirely too complicated for a method to be taught students in schools, and unnecessarily complicated, as well, for linguistic transcriptions."

WILSON: "I would recommend the Kenyon-Knott alphabet for such a course. It is the form I adopted for the American Dialect Society (*Publication of the American Dialect Society*, No. 1). It might be desirable to make use of some of the quality marks which Kenyon and Knott do not use; but too many diacritical marks and symbols make a phonetic course cumbersome and defeat the purpose of the course. I would not use the alphabet of the *Linguistic Atlas*. It is too individual and too complicated."

SUMMARY

Question 1: Almost all the contributors recommend that General American be included in the content of the course. Several recommend that it be the principal content; not one rejects it. Since, however, many of the students in the course will speak some other type of American English, provision must be made for their needs as well. If we follow the traditional threefold classification of American pronunciation into Eastern, Southern, and General American (or Northern, as the latter is designated in the Kenyon-Knott dictionary), it will probably be salutary for the student to have an acquaintance with all three types. Unfortunately, New York City does not satisfactorily fit into this threefold classification, and there is clearly a need for a more detailed exposition of the standard actually current in New York City than is to be found in textbooks at present available. In the discussions of the committee there was a surprising unwillingness to refer either to New York State or New York City in defining the standard used by the students in the state.

It is noteworthy that not one of the contributors recommends the inclusion of the South British standard, and that several of them specifically reject it. Proponents of the South British standard can, of course, be found with little difficulty: one of Mr. Tilly's followers recommended that the committee define the standard of the course as that of Jones's *English Pronouncing Dictionary* or the forms specifically labeled Eastern in the Kenyon-Knott dictionary. The committee, however, showed no inclination to accept such unrealistic advice. At a meeting in Albany in March, 1945, the committee tentatively decided to recommend Northern and Eastern, as defined in the Kenyon-Knott dictionary, as the standard of the course. Northern is the same standard as General American; it is current in San Diego and Seattle as well as in upstate New York. The committee has, however, taken no final action as I write this in June, 1945.

Substandard types of speech, including

foreign types, may have to be considered later in the program, in the courses in speech correction. Certain common difficulties, such as the confusion between [ŋ] and [ŋg], the dentalization of [t], [d], [n], and [l], and the failure to recognize [i] and [ɪ] as separate English phonemes, may, however, profitably be examined in this course.

Question 2: All contributors agree that no student should be required to change from one basic standard to another. Several suggest that any improvement required of the student should be managed within the framework of his own basic standard. The practical difficulties of having students who speak according to different standards within a single class are less than are sometimes supposed. The presence of different styles of speech often provides an intellectual stimulus to the class. Professor Reid reports that Southern clinicians at the University of Missouri have no difficulty in their contacts with students who speak General American. A similar mixture of types has caused no difficulty at Cornell.

Question 3: Most of the contributors recommend the form of the alphabet used in Kenyon and Knott's *A Pronouncing Dictionary of American English.* With one exception, the others believe that the alphabet should be simplified. An attempt to simplify, however, shows us that most of the non-phonemic distinctions, such as those between [ɝ] and [ɜ] or between [ɑ] and [ɒ], point out useful stylistic differences between the main regional types. A completely phonemic alphabet is impractical for more than one dialect at a time, and New York has at least two.

One contributor makes the valid objection, on the other hand, that the Kenyon-Knott alphabet does not show the fine shades of substandard variations encountered within the state. To offset this shortcoming, it will probably be necessary to use IPA modifiers for such variations as nasalization, obscuration of peripheral vowels, and the dentalization of [t], [d], [n], and [l]. The IPA principle of avoiding modifiers for the recording of basic sounds is, however, followed by the Kenyon-Knott alphabet, which has an adequate supply of symbols for the transcription of all types of educated, acceptable speech heard in the state. The Tilly alphabet, on the other hand, violates the principle flagrantly by using complicated modifiers for many of the basic symbols, modifiers which, in numerous instances, are not even explained, and which, in some instances, are used quite unscientifically. Finally, the Kenyon-Knott alphabet has been used in a number of authoritative books.

Conclusions

The phonetics course lies at the base of the proposed program. Unless we know what good speech is, we cannot direct the improvement of bad speech. If we leave the definition of good speech to the individual teacher, "speech improvement" runs the risk of becoming a means of satisfying the personal whims of the individual speech correctionist, or of advancing the aims of some cult like the one established by Mr. Tilly. In order to establish the phonetics course and the speech correction courses which will be based upon it, on an intelligent and scholarly foundation, we need to know and be guided by the basic principles of American linguistic scholarship; we should not build our program upon a cult.

The fourteen contributors to this report are, I believe, representative of American linguistic scholarship. Though the list is not exhaustive it would be difficult to find fourteen equally qualified persons who differed substantially

from the opinions expressed by this group.

Though this article has dealt with New York State, the problems with which it is concerned and the principles used to solve them are obviously of wider application. In states with relatively homogeneous speech, such as Maine, Delaware, Michigan, Mississippi, and Colorado, the problems are relatively simple. In states with less homogeneous speech, such as Vermont, New York, Pennsylvania, Kentucky, and Texas, the problems are less readily solved. In all areas, however, the basic principle remains the same: Ascertain the type of speech which is known and respected as good, normal, and indigenous, and build your phonetic or speech improvement program according to that standard.

SPECIFIC MEANINGS OF CERTAIN TERMS ON THE NONE-ALL SCALE OF AMOUNT[1]

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THE thirteen common terms whose meanings are discussed in this study are used to describe varying degrees of number or of amount. Through a study of the responses to test questions using words on the NONE-ALL scale the writer found that some of the words are interpreted very differently by different individuals. The study reported here represents an approach to the problem of determining the specific meanings of thirteen words commonly used in speech and writing to describe how many or how much.

If speakers and writers are to convey accurately their meanings to hearers and readers it is important that a commonly used term have the same meaning to each and all. The specific terms and the method used in this study to get responses on their respective meanings are shown in the following form:

WHAT DO THESE WORDS MEAN TO YOU?

Below is a group of words or terms which are descriptive of number or amount. Please indicate what each word means to you when you see it used or hear it used. Show your answer by indicating approximately how many out of 100 the word suggests to you. For instance, if "all" means from 95 to 100 out of 100, you should put 95-100 in the space before "all."

—— 1. all	—— 8. none
—— 2. average amount	—— 9. rare exceptions
—— 3. a very few	——10. some
—— 4. almost all	——11. the greater part
—— 5. few	——12. very few
—— 6. many	——13. very many
—— 7. most	

The form was given to a varied population of 86 high school students and 249 college students. Responses to the form were tabulated as follows: If a response to the term "almost all," for example indi-

[1] In an earlier article in the QUARTERLY JOURNAL OF SPEECH (XXX, pp. 328-330) an investigation into the meaning of each of twenty words commonly used to indicate the degrees of frequency, e.g., words like "never," "usually," "generally." The present study represents a related investigation in which similar methods have been used.

For help in obtaining the responses used as a basis for this study the writer is indebted to the following former colleagues: Professor Helen Walker, Teachers College, Columbia University; Assistant Professors James B. McMillan, I. Willis Russell, E. W. Senderling, University of Alabama; and Miss Ruth Simpson of Sewickley High School, Pennsylvania.

cated the responder thought it meant from 86 to 90 per cent of a number or amount the answer was tabulated as 88, the midpoint of the range indicated. After all responses had been tabulated in this fashion the median (or middle) response of all individuals for each term was taken as the meaning or "meaning norm" of that term with the results shown in the table below:

Term	*Means This Per Cent of the Number or Amount*
All	100
Almost all	93
Very many	90
Most	85
Many	80
The greater part	78
Average amount	50
Some	25
Few	13
Very few	8
A very few	8
Rare exceptions	3
None	0

After tabulations of all responses to each of the terms it was noted that some terms, such as "rare exceptions" and "all" had reliable or consistent meanings; that is, the same term meant about the same thing to all. Other terms, such as "some" and "average amount" showed great variability in meaning; that is, the same term had a very different meaning for some individuals as compared with the meaning it had for other individuals. A measure of the amount of variability in the meaning of each term is shown in the figures below, particularly the last column which indicates the difference in meaning between the first quartile and the third quartile.

It can be noted from the following table that of the terms investigated the four most variable terms or the terms least exact in meaning are "some," "average amount," "many," and "the greater part"; terms intermediate in exactness are "few," "most," "very many," "very few," and "a very few"; while terms least variable and hence most exact in meaning are "almost all," "rare exceptions," "all," and "none."

Term	*25% of Students Thought the Term Meant Less Than This Percentage of the Number or Amount*	*75% of Students Thought the Term Meant Less Than This Percentage of the Number or Amount*	*Difference Between 1st Quartile and 3rd Quartile*
Some	15	40	25
Average amount	50	74	24
Many	70	86	16
The greater part	70	85	15
Few	8	21	13
Most	80	93	13
Very many	84	95	11
Very few	5	15	10
A very few	5	14	9
Almost all	90	95	5
Rare exceptions	3	6	3
All	98	100	2
None	0	1	1

An analysis of the results given above and of other results gleaned from a study of all the data available to the writer suggests the following tentative conclusions:

1. Specific meanings expressed by percentages can be determined for terms on the NONE-ALL scale. The need for doing this is indicated by the present lack of agreement as to the specific meaning of each of these terms.
2. Responses, indicating the meaning of the terms studied, from high school students seem to give approximately the same meaning norm for each term as similar responses from college students.
3. Male and female meaning responses for each of the terms studied do not give significantly different meaning norms.

4. Meaning *norms* from two sectional populations (Alabama and Pennsylvania) do not reveal significant differences although there is great individual variation in the meaning attached to a term within a section. This suggests a lack of any great regional differences in *average* meaning for each of the terms studied.
5. Those who construct tests or questionnaires would do well to avoid the use of such terms as "some," "average amount," and "many." Such terms as these are too inexact in meaning to be interpreted the same way by all using the tests or questionnaires.
6. Speakers and writers using the terms discussed in this article should be cognizant of the great elasticity of all but four of the terms analyzed here.
7. There is some correlation between intelligence and ability to identify closely the meaning norms for the terms studied.
8. It is quite possible that an "accurate" meaning of each term discussed should be taught as a part of our language training in the schools.
9. Additional study of the extent to which the meaning of a term is dependent upon the situation in which the term is used would seem to be desirable.

THE HUMAN ADVENTURE

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THOSE who are interested in radio drama courses may be especially interested in the radio program, The Human Adventure.

Some of us lead an insular existence in our workshop, studio, and control room, concentrating upon the immediate objectives which our dreams dictate and our equipment limits. Consequently, it is quite natural to center attention completely on our audio equipment in an attempt to make of it an efficient educational tool for student improvement. Some institutions have workshops which are stimulating voice laboratories and not much else. Of course there are institutions with transmitter outlets where relatively heavy programming and actual broadcasting is carried on. Here radio life is likely to be less detached and isolated, but "the schedule" may become a kind of inexorable master, demanding self-centered interest in essential but minor details. This has an unfortunate and narrowing influence upon the broadcaster. Still other institutions carry on some kind of educational radio courses without any kind of laboratory equipment, and while they are free from the demands of the microphone and the pressure of a schedule there is little first-hand participation, without which the study of radio becomes a kind of arm-chair day dream, so far as real appreciation and understanding are concerned.

Regardless of the kind of "radio setup" which may exist in an educational institution, the participants—instructors and students alike—have much to gain from

critical listening in the real world of radio. With few outstanding exceptions all of our 900-odd United States standard radio stations are commercial institutions. Standards of appreciation must be tuned to their twenty-million-word daily output. Considering that almost two millions of these words find themselves in dramatic scripts, critical analysis of this type of program alone unquestionably takes a good deal of both guided and free listening. The values thus derived are instructive and enduring. The potentials of wealthy commercial radio have not been fully exploited; much less have the potentials of financially-handicapped educational radio. Whatever progress is made will be grounded to a considerable extent on a knowledge of the factors present in the production of distinguished radio programs.

In presenting the subsequent facts about The Human Adventure I hope to pass on to the reader interesting and, what seems to me to be, significant material about an unusual dramatic program whose exceptionally high standard is exemplary of a successful wedding, in a popular medium, of entertainment and scholarly integrity. This, indeed, is "educational radio."

The Human Adventure began in 1943 as a joint enterprise of the Mutual Broadcasting System and the University of Chicago. They shared the $3,500 average expense of each broadcast (exclusive of air time). The program's title was taken from a book by the late Dr. James Henry Breasted of the Oriental Institute of the University who described the book's subject as "the story of man's slow climb from the cave to the skyscrapers." In 1937 Mr. William B. Benton, vice-president of the University of Chicago, instructed the school's radio office to experiment with radio drama. The Human Adventure was the result. Sherman H. Dryer, former director of the school's radio office, supervises and produces the programs. (He has since joined the WGN-MBS staff to handle this program.)

The facts for the program are drawn from university research, reports, and records. Seventy-five per cent of the programs are devoted to research conducted in other universities—interesting evidence of the University's desire to gain universal scope for the program. The writers of the programs have the advantage of gratuitous consultation with members of the University of Chicago faculty who are competent scholars in the fields being covered. The University's library facilities make available to the writer the important literature on a selected subject.

The program series has set an outstanding precedent in its frank attempt to popularize learning. Every program must be precisely true to humanly significant and proven fact, and at the same time be interesting *and entertaining*. Viewed from the standpoint of educational radio this would appear to be a difficult but ideal objective. For the radio listener, all too familiar with imaginative but pointless dramatizations, hearing a program which makes entertaining man's store of vital knowledge becomes a vivid and memorable experience. Dramatic license is not considered sufficient excuse to violate the facts of any scientific story. This fidelity is a cardinal rule placed before the producers, along with emphasis upon good taste and intellectual tone. And, the showmanship of competitive commercial programs must be met. This indeed is scaling the peaks!

Program building is done in this way. Regularly four times a year the University of Chicago faculty is canvassed for ideas and topics of importance. Sherman Dryer, with the help of selected faculty members, narrows down the list of suggestions. More information is sought

for provocative subjects, and reading-material lists are made up.

Dryer then turns the writing job over to a staff. Writing the scripts is a collective enterprise, but initial work is started by giving each writer a choice of three or four subjects. This is not difficult because of the wealth of original suggestions derived from the University. The writer selects the topic which interests him most and begins further research for a greater foundation of facts and knowledge upon which to build his script. As ideas and views begin to formulate, the writer and producer consult. When a satisfactory general notion acceptable to both has been formed the writer consults with the University scholars. This he may do several times. Again the writer consults the producer, after which the writer prepares a synoptic outline of the script, consisting of his proposed dramatic treatment and a scenic arrangement of the facts, research, and content. Before the writer makes his first draft of the script Dryer confirms the approach. When the first draft is prepared Dryer is again consulted and the script is torn apart. If the second draft, which follows, is not basically satisfactory the problem is turned over to another writer. Most scripts are rewritten three times, but some have been reworked as many as six times. When Dryer is satisfied the script is sent to scholars for correction and checking.

Generally, a script is prepared two or three weeks in advance, although the script on Einstein's theory of relativity took six weeks. Twenty-five volumes on the subject were read, along with practically everything Einstein ever wrote, and the resulting notes from which the thirty-minute program was drawn filled 121 pages.

One of the greatest conveniences in radio is the regular format or pattern found in most successful programs. This mold, once established, is of great value to the writer, especially, for it gives him a permanent and dependable skeleton upon which to build the tissue of his script. The producers of The Human Adventure recognize the advantages of a pattern, but are aware that anything so arbitrary might reduce the strength of the program. Actually while no claim is made for a format the listener may observe the presence of one. Most programs follow a pattern something like the following:

1. Identification of the program and its subject.
2. A dramatic illustration of some aspect of the subject which will surely hold the audience's attention.
3. An initial narrative summary of the subject's importance by the host on the program.
4. A narrative-dramatized presentation of the subject, historically or otherwise developed.
5. A conclusion which many times relates the program to the original illustration.

It would be difficult to go into further detail with reference to pattern because the nature of the script dictates the details. It is interesting to note, however, that the subject is woven about everyday, humanly interesting affairs. The program always tells a human story. This as much as anything is probably what makes The Human Adventure stimulating radio.

The programs are cast with professional talent exclusively. One day is devoted to rehearsal. The cast rehearses about six hours. Musicians rehearse four hours. Sound is rehearsed two hours. Original music is written by Kenneth Churchill and the WGN Symphony Orchestra is conducted by Henry Weber.

Recordings of the programs are not pressed for general use, such as that which might be made of them in college radio courses. Recordings are made avail-

able for use by the Armed Forces Radio Service, the Office of the Coordinator of Inter-American Affairs, and the American Red Cross. The Armed Forces Radio Service carries The Human Adventure via short wave and transcription over the Army's 400 stations located all over the world. The American Red Cross used 100 pressings of the cancer program for special groups and for broadcast over numerous small stations in connection with Cancer Week. More common use of transcriptions is limited, in part at least, by the necessity for clearance from the American Federation of Musicians. All transcription use is subject to the approval of WGN, Mutual, and the University of Chicago.

There appears to be no question of the success of the program so far as the originators are concerned. On an average, about 80 stations carry it. It is shortwaved to Mexico, Central and South America by the Coordinator of Inter-American Affairs. Since the program began approximately 45,000 letters have been received. In response to the question: "In the minds of the sponsors, is the program a success?", the producers gave an emphatic "Yes!"

On March 20, 1945, the program was designated the outstanding radio educational program of 1944 by the George Foster Peabody Radio Awards committee. The Peabody Award in radio is not unlike the Pulitzer Prize in literature. The award is a memorial to the former New York banker and philanthropist and is administered by the Henry W. Grady School of Journalism of the University of Georgia, working with an advisory committee which has as its chairman Edward Weeks, editor of the *Atlantic Monthly*.

As of June 6, 1945, 82 programs had been produced. The subjects divide themselves into the four divisions of learning—biological sciences, social sciences, physical sciences, humanities—as follows: 24 in biological sciences, 22 in social sciences, 15 in physical sciences, 13 in humanities, one, on "Time," which combined physical and social sciences with humanities, and one designated as "special" which dealt with the story of a battleship. Six programs have been repeated. A list of the programs follows (*denotes repeated programs):

Biological Sciences:

Penicillin
War Edema
My Friend Semmelweiss
Doctor Cushing
*Infantile Paralysis
The Common Cold
Dr. Gesell
Pavlov
*The Story of Human Birth
The Fiery Challenge
Anesthesia
The Valley of Death
Blood
Twins
Sir Joseph Lister
Prehistoric Man
Sir William Osler
Cancer
Vitamins
Emotions
Typhus
Microbes That Cripple
Heart Disease
The Story of Syphilis

Social Sciences:

The Great Plains
Marriage
Yankee City
Crime and Delinquency
Chicago
The Populist Party
The Ghetto
Backlands
Invasion
Radio
Causes of the Civil War
Fighting Money
McGuffy's Readers
Suye Mura
Frontier
*The Hitler Story
Hollywood

The Settlement Lady
A GI Comes Home
Reports from Free China
Conquest of the West
Who are the Nazis?

Physical Sciences:

*Origin of the Earth
*Cosmic Rays
Chlorophyll
The Sun
The Usefulness of Useless Knowledge
*Einstein Theory
Maps
Weather
The Mystery of the Heavens
Electricity
Chemistry
Aviation Research
Michael Faraday
The Science of Mathematical Predictions
Age of the Earth

Humanities:

American English
Out of the Past
American Humor
Jeremiah
Doctor Breasted
Ballad
Chaucer
"On War" Clausewitz
Christmas Adventure
Empires of the Ancient Past
Story of Languages
Shakespeare in America
American Language

In many respects the limitations placed upon commercial sponsorship of the program are much more exacting than those which the radio industry, through the code of the National Association of Broadcasters, places upon itself. The program has been made available for institutional commercial sponsorship, subject to the approval of the University of Chicago. Pharmaceutical and liquor accounts are specifically mentioned as being unacceptable. Revere Copper and Brass, Inc., assumed sponsorship on July 4, 1945. In the sponsorship of The Human Adventure by this commercial company a unique relationship is being developed between education on one hand and the business world on the other. (One unusual feature of this sponsorship is the company's willingness to permit the repetition of programs.) This is a longer-than-average stride taken in the interest of good taste. It is another evidence that the business of the United States radio industry is to serve, in a democratic and capitalistic society, the public interest, necessity, and convenience. It demonstrates that the common good is well served by the cooperative efforts of established institutions. The radio educator might well direct his and his students' attention toward radio's progressing educational standard as exemplified in The Human Adventure.

STATE-WIDE PLANS FOR EDUCATIONAL FM BROADCASTING

H. L. EWBANK
University of Wisconsin

SOMETHING new has been added to broadcasting and we educators are just beginning to find out about it. Five years ago, the Federal Communications Commission announced hearings on the advisability of authorizing regular broadcasting using the principle of frequency modulation. As a result of testimony offered by those holding experimental licenses for the 18 FM stations then in existence, the Commission assigned the 42 to 50 megacycle band (42 to 50 million vibrations per second) to FM and said that stations might begin commercial broadcasting January 1, 1941.

This action of the FCC provided for

40 channels of which five were reserved for educational and noncommercial stations. Early in 1945 the Commission announced a decision shifting all FM broadcasting to a new part of the radio spectrum (84 to 102 megacycles), thereby providing 90 channels instead of the original 40. Of these, 20 are reserved for noncommercial stations.

At first, for various reasons, applications for educational stations came in slowly. To spread information and stimulate interest, the United States Office of Education assigned a staff member to assemble the evidence on the values of FM broadcasting for educational purposes and published a bulletin, *FM for Education*. On July 18, 1944, the Commission announced that it would receive state-wide plans for the use of these educational frequencies and suggested that such plans be carefully prepared "with a view to fair treatment of public and private educational institutions, both urban and rural, at the primary, secondary, higher and adult levels alike."

The interest of the nation's educators was at last aroused. By November 6, 32 or 33 states had begun to formulate plans. This report describes the three on which I have been able to secure the most complete information.

I

Last spring the University of Michigan delegated Professor Joseph Maddy, of the School of Music, pioneer teacher of instrumental music by radio, to visit schools and colleges to arouse interest in educational FM broadcasting. Working in cooperation with the State Department of Public Instruction, he had, in November, 1944, promises that 35 colleges and public school systems would apply for local stations in the FM band. Six have already filed applications and the FCC has granted the University of Michigan a license to construct and operate the first high-powered educational FM station in the country. Professor Maddy predicts that there will ultimately be about 50 applications for local educational stations.

According to the present plan, these local stations will be financed by colleges and public school systems and will have their own operating and production staffs. Speech classes will produce plays; forensic squads will broadcast discussions and debates; school bands, orchestras, and glee clubs will provide musical programs. County agricultural and home demonstration agents, 4-H Club leaders and other workers in public and private service agencies will use radio to supplement their other means of communication. Candidates for office will discuss the issues during the campaigns and the successful ones will report to their constituents periodically. Colleges will use radio to extend educational opportunities to those who cannot attend and to continue education for those who have graduated. The local stations will, Professor Maddy believes, provide a forum for the free discussion of current problems, extend the work of the schools and aid in the development of a local culture.

In addition, the Michigan plan provides for a basic state network of four stations, including the one already licensed to the University. It is believed that all of the local stations will be able to pick up and rebroadcast programs from the nearest network station. The network will carry programs of state-wide interest and importance. Many of these broadcasts will originate at the University and at Michigan State College where production staffs, as well as the main sources of information, are available. Other network broadcasts will originate in local stations. The program director of each local station will decide whether he wants to take the program

offered by the network or to originate one of his own.

The local stations will be members of the Michigan Educational Radio Network. It is supposed that this group will meet once or twice a year to formulate policies and adopt general plans for the state network. It will choose an Executive Council with power to act on matters arising between meetings of the larger group. This Council will appoint a State Coordinator of Radio who will be in charge of all broadcasts over the basic network. "He will," so states a preliminary draft of the state plan, "determine whether programs suggested by member stations are satisfactory and whether the presentation is up to standard. He will act as traffic officer to avoid conflicts in programming, supervise technical arrangements and assign periods for broadcasting." The state legislature will be asked to appropriate funds for the construction and operation of the four network stations and for the office of the State Coordinator of Radio.

II

Planning in Ohio began with a conference, called by the State Superintendent of Public Instruction, on May 8, 1944. Sixty-three educators representing universities, colleges, and public school systems were present. The conference approved the general idea of a state system of educational broadcasting and authorized the State Superintendent to prepare a plan which is now available in a preliminary mimeographed edition. It provided for "sixteen stations located strategically about the state." These stations would broadcast programs supplied by 52 production centers in colleges, universities, and public school systems, each with its own studio facilities and production staff. The 16 stations would broadcast as a network unit, each carrying all programs to avoid breaking the relay system, but programs could be originated at any of the stations.

The main purpose of this first stage in the development of the Ohio plan was to determine the stations necessary to provide adequate state-wide coverage for educational broadcasts. Little is said about the methods of selecting network programs and making sure that they are of a quality that will compete for the listener's interest on equal terms with the offerings of commercial stations. The State Department of Public Instruction indicated that "funds must be found for a full-time radio supervisor for the State Department staff" whose duty would be "to organize regional committees to cooperate with him in the preparation and supervision of programs at production centers."

Early in 1945, a Committee of Nine, authorized by the larger group, was appointed by the State Department of Education to develop and carry forward plans for a state-wide educational FM service. Professor I. Keith Tyler, Director of Radio Education at Ohio State University, is secretary. He reports that the committee has endorsed a revised plan for Ohio which will provide a basic network of four or five high-powered stations. Local stations, operated by colleges, universities, and public school systems, will use whatever network programs they want and, in most cases, will be able to originate programs for the network. This method is designed to secure local program independence, since each station can take as much or as little from the network as it wishes. Control of the system will be vested in a representative council to whom the station program directors, with the State Department of Education, will be responsible.

The legislature will be asked to appropriate funds for the basic network. The local stations will be financed by the institutions that operate them. The pro-

posed program service is somewhat similar to that planned for Michigan.

The Ohio report wisely sounds a note of caution to schools that might be tempted to apply for an FM license without counting the cost in time, money, and energy inherent in producing programs that will day after day hold the attention of out-of-school listeners. A school system that is primarily interested in radio for classroom use might better invest in high fidelity recording and playback equipment and supplement the school programs offered by the state network with local programs, transcribed and played over central public address systems or in the individual classrooms. The classrooom needs of speech and music teachers can be met by this equipment, supplemented by a microphone and loudspeaker, with an opportunity to provide an occasional program for a nearby station. A college that wishes to broadcast an occasional series of programs should investigate the possibility of furnishing them by transcription to the educational network.

III

The Wisconsin plan differs in essential respects from those we have described. The first step was the creation of a State Radio Council consisting of the individuals holding these positions: The Governor, the President of the University, the State Superintendent of Public Instruction, the Secretary of Agriculture, the Secretary of the Board of Normal School Regents, the State Director of Vocational and Adult Education, the Director of the University Division of Public Service, the Director of the University Extension Division, the Dean of the School of Education, the Associate Director of Agricultural Extension and the Chairman of the University Radio Committee.

At the first meeting, in November, 1944, the Council approved the general idea of an educational FM network for the state and appointed subcommittees to work on technical plans and program policies. The report of the "Technical Committee" recommended a network of seven stations, with most of the programs originating at the main studio in Madison. There will, however, be facilities for originating broadcasts from the other six stations. The system is so designed that any station may substitute a local program without disrupting the operation of the network. The committee believes that most Wisconsin residents will be within the satisfactory broadcasting area of one of the seven stations.

The committee on program policies recommended that Wisconsin devote her initial efforts to the production of high quality network programs. It is hoped that each agency represented on the State Council will employ a staff member who will be responsible for planning programs originating in that agency. The educational director of the network will work with designated representatives of the various organizations in planning and scheduling programs. There will be a production staff to assist in all the steps involved in putting on effective broadcasts. The committee recommended the creation of a large advisory committee representing agriculture, business, labor, industries, the professions and various civic and public service groups. This group would meet once or twice a year to pass judgment on the existing service and to suggest programs that might meet the needs and interests of various groups.

The estimated cost of building the seven stations and the necessary relays is about $500,000. Members of the State Radio Council will join in requesting the 1945 legislature to make an initial appropriation so that construction of the first station may begin when broadcasting

equipment is available. The status and powers of the Council have not yet been fixed by statute. The present plan is to make it the policy forming agency for the network. It will request legislative appropriations and determine the manner in which they are spent. To avoid the creation of a new business office, the budget will probably be administered by the Board of Regents of the University.

You will have noted that this plan seemingly makes little provision for local FM stations and local programs. This is partly true, but not entirely so. The University of Wisconsin will supply its network programs to any stations that are established by colleges or public school systems. If programs of local interest are available, they will be broadcast by the nearest station instead of the network program. If programs of statewide interest are developed in various parts of the state, they will be produced over the network. But our plan places the emphasis, for the present at least, on network programs produced by a staff of experienced radio specialists.

In making this decision, we are not unmindful of the arguments for plans that place the emphasis on local stations and rely largely on programs produced in local studios. We know that these stations can serve as forums for the discussion of local issues, that they will provide training for more students, that they resist the current trend toward centralization of government and seem closer to the people. But we do not believe that people will listen in large numbers to educational programs that are markedly inferior in skill of production to those available on commercial stations. Even the relief of listening to broadcasts without those cute little dramatized commercials will not hold an audience for a continuous amateur hour.

Building educational programs that are authentic, artistic, and inherently interesting to the large adult audience we most want to reach is no task for part-time graduate students or teachers who are bored with what they are doing and think it would be nice to get into radio. It requires the best efforts of men and women with sound educational backgrounds, mastery of the art of communication by radio, active imaginations, and a real desire to pioneer in this new educational enterprise. People with these qualifications are not available in large numbers. Those who have demonstrated their ability on educational stations are sought by the commercial networks.

A reference to our Wisconsin experience may be illuminating. Our 1944 budget for Station WHA, a 5,000 watt station broadcasting during daytime hours only, was about $53,000. Of this amount, at least $32,000 went for salaries of staff members engaged in some phase of program planning or production. To provide adequate programming for a broadcast schedule from 7:30 A.M. to 10:00 P.M., this item must be substantially increased. It would seem that a college or public school system applying for a local FM station should be ready to spend $12,000 to $15,000 a year for the program staff. We believe that in the long run the cause of educational broadcasting will be better served by quality rather than quantity production.

Let me underline this point. All of these plans are tentative, based on our present limited knowledge of FM broadcasting. They may be greatly modified by experience in operating the first stations, since none of the plans contemplate building all of the stations at once, or by the failure of state legislatures to provide the necessary funds. But the fact that more than 30 states are planning to use FM radio as a part of their systems of public education is significant. Something new *has* been added—a new tool for learning—and we educators are beginning to find it out.

PROFESSIONAL TRAINING FOR RADIO IN COLLEGE COURSES*

FEDERAL RADIO EDUCATION COMMITTEE

SCHOOLS that are desirous of teaching professional radio should hold to the following minimum standards:

1. *Competent instructors* meeting sound academic standards with a thorough knowledge of broadcasting procedures based on practical experience. An instructor should have first-hand knowledge in the particular subject he teaches and no one person should be expected to teach all the subjects included in the field of radio.

2. *Equipment* which conforms to recognized broadcast standards. This would include one or more acoustically correct studios, a control room of the type found in a modern radio station, standard microphones, recording equipment, library of recordings and transcriptions, professional playback, adequate collection of manual and recorded sound effects, and a piano or an organ.

3. *Well-organized radio courses* that are integrated into a general educational program that leads to an A.B. or B.S. degree. The total amount of radio taken in the usual four-year program would probably constitute from 18 to 30 semester hours, or about one-fifth of the total hours required for graduation.

It is advisable that radio courses be considered as specialized courses not to be taken before the sophomore, or preferably the junior year at college. This would permit the student to take the necessary basic educational subjects his first and/or his second year, leading up to work in the various fields of radio as indicated by his particular aptitudes.

The core requirements should include practical instruction in the following areas, which are simply areas of study and not necessarily recommended course titles:

A. Basic Course

A general course covering the world's systems of broadcasting, the organization and operation of stations and networks, the control and regulation of broadcasting, unions, participating organizations, the audience, the program, characteristics of facilities, sales organization, the servicing of programs, copyrights.

B. Program Performance

a. *Acting*

A study designed to teach radio acting from the standpoint of projecting characterization, analysis, variety, and the ability to read and point lines.

b. *Announcing*

The study in basic microphone techniques, analysis of audience situations, and practice in handling commercials, interviewing, and the conducting of various kinds of discussion and audience participation programs; news, sports, and special events announcing.

c. *Production*

A laboratory study in directing radio talks, musical and dramatic programs. Training in the evaluation and interpretation of scripts; analyzing characters; auditioning and casting plays; selection and use of music and sound effects; timing; handling of rehearsals, and control room techniques.

C. Music

A study of music in its relationship to radio programs, the place of music in

* Editor's Note: In the Journal for April, 1945, was printed most of the Federal Radio Education Committee's report on "Suggested Standards for College Courses in Radiobroadcasting." The Journal is here reprinting the remainder of the report.

radio, planning musical programs, transmitting musical values, selection of personnel and talent, musical production, problems of clearance and copyright, musical continuity, arranging, composing and musicology for radio.

D. News

Designed to acquaint students with all aspects of radio news broadcasting, including the techniques involved in editing, writing, directing, and producing the news program. The use of wire copy from news services. News policies. Application of censorship codes. The handling of bulletin or flash news reports and directing and producing on-the-scene, eye-witness news and special features broadcasts.

E. Radio Writing

a. *Radio Continuity*

The study of the principles and methods of writing for an aural medium. Discussion of program types, policies, and taboos. The actual mechanics of radio writing, including format, typing, and pagination. Writing musical continuity, the talks programs, the participation program, feature and variety programs.

b. *Radio Dramatic Writing*

The study of all forms of radio dramatic writing including the unit drama, serial drama, and dramatic narrative forms. Sources of material, plot, creation of characters, gag routines, and good dialogue. Marketing techniques and analysis.

F. Program Planning

The problem of programming a station and a network. Planning the individual program. Reading and preparing the daily schedule. Knowledge of program types including participation periods and spot announcements. Censorship, good taste, and code. Study of listener habits.

G. Commercial Broadcasting

The place of sales in broadcasting. Salesmen and station representatives. Station coverage. The rate card. Contracts. Audience, market, and product analysis. Time buying codes and policies. Sales promotion. Ratings. Continuity acceptance. Commercial continuity. The radio campaign. Local and national advertising. Servicing the radio campaign. Advertising and production agencies.

H. Radio as a Public Service

Educational and cultural aspects of sustaining programs. Special attention to women's children's, agricultural, religious and civic programs. Cooperation with organizations, schools, and other groups.

Desirable supporting courses will depend to a certain extent on the individual student. It should be recognized, however, that any course or courses that develop the student's speech or writing habits are desirable. Likewise courses that broaden his knowledge, such as history, economics, literature, drama, music, sociology, and political science are desirable. To a very large extent good radio speaking is an adaptation of good speaking; good radio acting, an adaptation of good acting; good radio singing, an adaptation of good singing. Basic skills in these and related fields, along with basic information about advertising and selling, should precede specialization. Professional training for radio consists of broadcasting courses which are part of a curriculum including subjects that have been traditionally given in a broad liberal education.

In addition to these standards the committee recommends:

That care be taken to see that the students admitted to such a program have the talent or aptitudes that may make possible their eventual employment.

That practical experience in the form of station internship, apprentice training, or frequent broadcasting on commercial or educational stations be considered as a necessary part of the training program.

While it is not the function of the committee to prescribe the form of administrative organization, it should be pointed out (1) that the nature of the training and the technical facilities required are such as to demand the same specialized attention which the more established fields of education already have; and (2) that the institutions undertaking to offer special training should centralize responsibility and not disperse it throughout the various departments which may feel they have a peculiar proprietary interest in the field. In centering responsibility two of the most common forms of organization are:

1. A Radio Department, comparable to a department of history, speech, music, or journalism with its own instructional staff. Its responsibility is to supervise all academic programs and offer such courses as are needed. Such a department may also handle all of the university's broadcasting.

2. A separate administrative subdivision made up of representatives of departments offering radio work. It, too, is responsible for radio education programs, but all radio courses are taught through existing departments. Such a division is administrative only, and does not exist as an academic department.

Whatever is ultimately decided upon, it is urged that responsibility be centered either in a department with a single head or in an administrative committee, and that the department or administrative committee maintain professional standards as defined by the broadcasting profession.

When the student has completed his work, he should show reasonable promise in at least one aspect of radiobroadcasting, i.e., announcing, writing, production, merchandising, sales, or as one of radio's specialists, such as director of music, director of women's or children's programs, sports commentator, educational director. He should also have a general knowledge of all phases of the field.

The measure of the training is its thoroughness and the extent to which professional courses can be made a part of a general education. Students trained along these lines should have a skill, a general knowledge of their chosen profession, and the basic characteristics of a general education. These are the essentials of training for professional radio.

A NOTE ON ORAL READING

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IN THE last half-century, approximately, we have witnessed in our public schools a gradual increase in amount of attention given to silent reading and a decline in the amount given to oral reading. Formerly, oral reading, in the sense of reading aloud, was a prominent feature of reading instruction in the elementary school. This had the twofold purpose of teaching pupils to read silently and orally with clarity and force. Oral reading probably featured more prominently in the entertainment and education of others then than it does today. Methods of measuring progress in silent reading were not so well developed as now. Also, it is probable that teachers did not then fully appreciate the

fact that there are some important differences between oral and silent reading skill.

As a result of experimentation in reading, which began on a small scale at the turn of the century, attention was focused upon the disparity in rate between oral and silent reading. It was soon discovered that pupils in the intermediate grades read faster silently than orally. Oberholtzer[1] obtained a rate of 126 words per minute for oral reading at the third grade and a rate of 138 words per minute for silent reading. At the sixth grade the comparative rates stood at 168 and 234 words per minute respectively. Gray[2] obtained the following averages in words read per minute for comparable passages by oral and silent methods: Grade 2, 112 and 87; Grade 4, 189 and 207; Grade 6, 228 and 252; Grade 9, 234 and 255. Buswell[3] obtained a greater number of fixation pauses in oral than in silent reading at all grade levels except the first. For example, at Grade 5 the average number for silent reading per 21 pica line was 6.9; for oral reading 8.7. The foregoing differences in rate are not phenomenal, but they are fairly substantial. Since individual differences in rate of silent reading are much greater than in rate of oral reading, we should expect slow silent readers to read as fast orally as silently, while rapid silent readers should exceed their oral rate by a wide margin. Such is the case.[4]

By the early nineteen-twenties authorities in the teaching of reading were generally agreed that instruction above the primary grades should emphasize silent reading. "After the child has acquired the ability to read fluently, it is desirable that he should drop, except for special purposes of social communication and incidental enjoyment, the effort to translate printed and written words into oral language."[5] It may be added that today instruction in silent reading predominates at all grade levels in which reading is taught, including the first.

Authorities reasoned that since oral reading is generally slower than silent reading, undue emphasis upon reading aloud has a retarding effect upon silent reading. "The fact that many elementary schools have given too much attention to oral reading is one of the fertile sources of difficulty in the high school. Pupils come to the upper school over-drilled in the methods of oral reading. They pronounce each word to themselves even when they do not actually read aloud."[6] Similar opinions were voiced by Brooks, Gray, Starch,[7] and by nearly every writer on this subject during this period. These opinions are generally endorsed today.

It is rather curious in view of the great eagerness upon the part of educators and psychologists to experiment that these opinions have not been subjected to thorough experimental investigation. Perhaps one could offer the palliative that it is so obvious as not to require confirmation; but when one reflects that there have been hundreds of investigations of the obvious, his curiosity is not mitigated appreciably. We do not make the forthright assertion that no direct experimental evidence in support of the proposition is to be found. Inspection of more than 1200 published investigations bearing upon the subject of reading failed to bring any to light. Moreover, examination of dozens of books on read-

[1] F. E. Oberholtzer, "Testing the Efficiency of Reading in the Grades," *Elementary School Journal*, XV (1914), 313-322.
[2] W. S. Gray, "Summary of Investigations Relating to Reading," *Supplementary Educational Monographs* (1925), No. 28.
[3] G. T. Buswell, "Fundamental Reading Habits; a Study of Their Development," *Supplementary Educational Monographs* (1922), No. 21.
[4] E. B. Huey, *The Psychology and Pedagogy of Reading* (1908), Chapter IX.
[5] C. H. Judd, *Psychology of Secondary Education* (Boston, 1927), pp. 30-31.
[6] *Loc. cit.*
[7] See F. D. Brooks, *The Applied Psychology of Reading* (1926), p. 8; Gray, *op. cit.*; D. Starch, *Educational Psychology* (1927), p. 336.

ing in which statements are found concerning the ill effects of oral reading has failed to reveal a single instance in which those statements are supported by experimental evidence. Our quest for experimental data apropos of the effect of oral reading upon silent reading, which was the original purpose of this article, has ended in failure.

Even so, it is our opinion that the subject should not be summarily dismissed. It is an important one, and one about which something can be said from the standpoint of psychology. Perhaps it is safe to say that no reputable person now advocates the oral method as the most feasible way of teaching silent reading. Even beginning reading is taught today without much reliance upon reading aloud. It can be taught effectively without any reading aloud; in fact it has been so taught.[8] It may be said, then, that the question of the undesirability of teaching silent reading predominantly by oral methods is not an issue. Nor do we need to know the effect of oral reading upon silent reading in order to decide how to teach silent reading. The purpose of teaching oral reading is to teach oral reading. This is presumed to be the speech and English teachers' interest in the problem.

The question at issue today is whether or not that amount of practice and training necessary to the fostering of easy and effective oral reading habits actually interferes with silent reading. It is for this reason that we should be cognizant of the effect of given amounts of oral reading, introduced at varying stages or grade levels. It is one thing to aver that undue reliance upon oral reading as a method of teaching silent reading tends to make for slower reading than does proper emphasis upon silent reading. It is another thing to maintain that effective oral reading habits may not be developed along with effective silent reading habits, and without hindrance to the latter.

It is logical to assume, for psychological reasons, that each habit will have some interfering effects and some facilitating effects upon the other; that is, that both negative and positive transfer effects will be obtained. Since there are so many common elements in the two forms of reading, it is to be expected that the positive or facilitating effects will outweigh the negative or interfering ones. In psychological experiments on transfer of training it is found that, in the case of two habits involving certain antagonistic elements, transfer effects which are negative in the initial stages of practice may become positive with continued practice.[9]

There seems to be no plausible reason why effective silent and oral reading habits cannot be developed simultaneously without any cost to either. Indeed there is the expectation that should virtuous instruction be simultaneously given in oral and silent reading each may facilitate the other in its total effect. In any case, there seems to be no valid reason for neglecting the teaching of oral reading. In fact some authorities in reading are now of the opinion that too little attention has been given to oral reading in recent years.[10] In spite of the present day replacement of oral reading in entertainment and education, there still remain many areas in which efficiency in this skill is desirable. The reading of minutes, the citation of exact quotations as substantiation for a point of view, and the reading of reports suggest but a few of the situations in which any individual may find himself utilizing oral reading. Furthermore, implemented by the pru-

[8] J. E. McDade, "A Hypothesis for Non-oral Reading: Argument, Experiment, and Results," *Journal of Educational Research*, XXX (1937), 489-503.

[9] J. A. McGeoch, *The Psychology of Human Learning, an Introduction* (1942), Chapter X.

[10] See, for example, A. J. Harris, *How to Increase Reading Ability* (1940), p. 43.

dent use of drills in pronunciation, enunciation, rhythm, and voice quality, "it gives the child effective speech practice."[11]

On the other hand there is some justification in psychology for the claim that excessive attention to oral reading *at the expense of* proper attention to silent reading interferes with the development of desired facility in silent reading. We may suppose that those educators in the former era who decried the heavy reliance upon oral reading as a method of teaching reading were justified. It may well be that heavy emphasis upon oral reading together with insufficient emphasis upon silent reading was conducive to excessive articulation in reading. We do not really know how prevalent these subvocal reactions to words were in that day. There is reason to suppose that they are quite common, even the rule rather than the exception, today among slow readers. Gray has reported some interesting data upon this point.[12] In a group reading at rates varying from 111 to 234 words per minute, 39.9 per cent gave evidence of much vocalization; 34.4 gave evidence of a little; and 27.7, none. In a group reading at rates varying from 360 to 600 words per minute, none gave evidence of much vocalization; 40 per cent gave evidence of a little; 60 per cent, none.

Excessive vocalization, in the opinion of most experts, is commonly associated with slow reading today. Since so little attention has been given to oral reading in our schools in recent years we may infer that undue attention to oral reading in former times was not the only cause of vocalization in reading that educators complained of in those times.

A final word is added relative to these motor reactions in reading. There is a substantial body of experimental data in psychology to support the motor theories of thought and of learning.[13] That is, there is considerable support for the thesis that thinking and learning always involve motor reactions, vocal or otherwise. Granting the validity of the thesis for the sake of argument, does it follow that motor reactions are required in silent reading? Perhaps it does if the reader is to get the sense of what he reads. But it does not necessarily follow in the light of these admissions, that the motor reactions even if they be verbal need be in kind. It does not follow that the reader has to say each word subvocally, or respond by saying subvocally any of the words in the sentences being read. It would appear to be sufficient to react to the ideas conveyed. However this may be, there seems to be some warrant for the claim that it is not necessary to verbalize implicitly or otherwise in reading, in the sense of saying the words of the text. In fact to do so is an impediment. Here, also, it must be admitted that the claim is based more upon inference and introspection than upon solid experimental findings. One does not, it seems, vocalize when he listens. Even so, according to the motor theory, there should be motor reactions of a sort.

[11] Department of Instruction, *Reading: Iowa Elementary Teachers Handbook* (Des Moines, Iowa, 1943), p. 23.

[12] C. T. Gray, "Types of Reading Ability as Exhibited Through Tests and Laboratory Experiments," *Supplementary Educational Monographs* (1917), No. 5.

[13] H. F. Harlow and R. Stagner, "Effect of Complete Striate Muscle Paralysis upon the Learning Process," *Journal of Experimental Psychology*, XVI (1933), 283-294; L. W. Max, "An Experimental Study of the Motor Theory of Consciousness: I. Critique of Earlier Studies," *Journal of General Psychology*, XI (1934), 112-125.

ON THE ORAL READING OF POETRY

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I AM NOT a specialist in speech, but a teacher of literature with a particular interest in poetry. As most of my kind, I have been forced to admit, unwillingly, the lamentable truth that relatively few graduates of our public school system have a real love of poetry, despite no small attention given to it in the curriculum from the nursery school on. As most of my kind, I have fretted over the pernicious paradox that whereas the invitation to rhythm in the form of swing or boogie woogie requires no special pleading, rhythm in the form of poetry finds few takers. The analogy, of course, is imperfect, for poetry has a mental content, and boogie woogie, I take it, has not; none the less it apears strange that an art so founded on rhythm and appealing directly to our delight in measure should evoke a response so limited, especially in view of the persistence with which its case is argued.

Answers to the question of why this state of affairs should exist have never been far to seek. Many—and justly, I think—have decried the stupidity of the chronological approach to poetry (still so common), with its perverted insistence that students shall begin their intensive study of a difficult if beautiful form of expression with remote Chaucer and Milton, let us say, rather than with contemporary Frost and Masefield. As a technique for insuring a permanent dislike of anything poetic, this routine procedure is excelled by only one other: that remorseless and timeless illogic of making paraphrase and scansion, identification of minor deities, random and dead data about verse forms, and other such trivia signal items in a poetry hour. (That only the hardiest emerge from such a waste, boundless and flowerless, should scarcely create surprise—these things are for the dead, not the quick.) No less responsible for a distaste for poetry is the regrettable but plain fact that only too often teachers of literature, both in school and college, have neither a special liking for poetry nor a special aptitude for presenting it to others. The contagion of interest does not spread from them to the class; or if it does, it functions with a fatal negativeness, and students sell their poetry texts with the reasonable conviction that poetry and its "professors" alike are queerish and unhealthy mixtures of moonlight and gush, damp moralizing, and highbrow pretense.

But the most common and the most deadly sin of all committed against poetry by many of its avowed friends is that it is so seldom *performed* well, that is, read well—read with something of the sure proficiency of an accomplished musician interpreting Bach or Debussy. That a poem is first of all not a sugared moral, a sociological item, a moment of "culture," but a musical score, requiring a trained voice and technical skill for its projection, seems rarely to be recognized; least of all, apparently, by undergraduate and graduate departments preparing teachers of English. The emphasis is all upon secondary apparatus for creating an interest in poetry: upon metrics, remote literary ancestries, social and philosophical milieux, biographical details, and the like. Excellent as such background knowledge may be in its place, it avails nothing unless the teacher can read well, can dramatize a poem so that it lives again in something of the richness and resonance with which it was conceived, can make it as memorable as a violinist's

quickening to life the dead notes of an Hungarian folk song. For poetry is first of all verbal music, with a power to persuade delight in the soul long before the intellect is awake to grasp its thought. If the purpose of a course in poetry is to awaken a love of poetry—and what other reason is so good?—then the prospective teacher might well spend no little time now devoted to seminars in the handwriting of Milton or the metaphysics of Blake to a study of voice culture and methods of dramatic projection—to poetry not as a field of knowledge but as a spoken art. It is as inherently stupid to present poetry to the novice without such special training as it would be to offer a Chopin concert with a musical technique limited to a one-fingered statement of melodic themes. And yet it is almost always assumed that the simple fact that a person can read the English language and has a bagful of jumbled information, much of it irrelevant, qualifies him to teach poetry to youngsters and to those not so young. The consequences have been and will continue to be disastrous. If the time ever comes when poetry is regarded in the schools as an art rather than as an oblique mental discipline, as something first to engage the ear and only subsequently the mind, as something calling for vocal expertness of execution not inferior in its way to that skill we automatically expect from a professional musician—if this day ever comes, then the lean years of poetry will be over. For people do respond to it naturally, that is, before it has been bruised by ineptness of emphasis, battered by overanalysis, and utterly wrecked by a sentimental or dull or deadpan insipidity of rendition. Poetry by nature is healthy and rhythmical speech, as Thoreau said, as refreshing as a cold draught of water, as flavorsome as a winesap apple, as much our birthright as wind and sun.

But when is poetry read well or ill? How shall we set forth the requirements of this difficult art? What are some of the vocal mistreatments of poetry that make the sensitive tear their hair or jump the next train for Mexico? It is easy to criticize, but what about constructive suggestion? Before venturing a reply I should repeat that I am not a speech expert, but a teacher of literature. I cannot hope to offer anything new, only to reaffirm with a deep earnestness because I love poetry, what must be common knowledge to those who have made speech a specialized study. Perhaps, too, before submitting a few observations on how I think poetry should be read, I might well summarize some of the reasons for failure when, in my opinion, it is read badly.

I shall pass by with brief mention the widespread failure due to a poor or uncultivated voice. Americans as a people—as everyone knows—are cheerfully free from concern over their vocal and linguistic habits. They regard the voice as little more than a practical tool, valuable in hog calling or in expediting gossip over the back fence or business at the Exchange. Voice as a delicate instrument capable of a varied and lovely music they are either unaware of or dismiss as unimportant. Poetry issuing from the lips of even the educated and intelligent is often a stream of flat, slurred sound, thin and inexpressive in articulation, stuttering or dead in movement. This disregard for voice as an instrument as well as a means is not limited to those who "profess" poetry; the most incidental attention to radio speakers eminent in various fields makes clear how slight importance is generally attached to accuracy in enunciation or quality of tone. But whereas a lecture on textile industries in Great Britain or deep sea diving off Borneo may survive vocal mistreatment, a poem will not. A

poorly handled voice can ruin a poem as definitely as a poorly played violin can wreck the loveliest score ever written.

Much bad reading of poetry, however, is due to other reasons—reasons which we may divide into two classes, both rooted in the failure to understand the nature of poetry. The one relates to a misunderstanding of the metrical pattern, the other to a misunderstanding of the essential genius of poetry.

The special offenders in the first group are readers at opposite extremes: the sing-songers and the matter-of-facters. Children, and amateurs in general, rum-de-dum their favorite poems with an almost metronomic precision of stress. Who has not heard a youngster drone away in a delight nicely contrasted to the gravity of the theme, "Téll me nót in moúrnful numbers/Lífe is bút an émpty dréam"! Sing-songers are so charmed by sheer measure that they ruin all the subtlety of rhythm. This tendency to sing-song is an ancient one—as a matter of fact, the mark of a still primitive love of the stable element in poetic rhythm, a surrender to the simultaneously hypnotic and reassuring power of precise repetition. It may be allied finally to an unconscious desire for the known, the secure, not unlike our clinging to established routines and habit patterns. But it fails to reveal the full nature of rhythm, which involves not only stability but venturesomeness, not only mathematical return but perpetual and delightful deviations from the expected moment of return. To the cultivated ear the sing-songer oversimplifies rhythm by leaving out the principle of variation, so essential to metrical ratio; he reduces it from the organic to the mechanical, from something alive to something dead.

Nevertheless, however great his sin, he errs on the side of the angels, for he at least implicitly recognizes that poetry is measure. He is not afraid to give to his reading a touch of the bardic chant, setting poetry in a framework apart from that of prose. Not so the matter-of-facter. At his strenuous worst he will with devilish obstinacy refuse to let poetry have any music at all, crumbling the noblest monument of verse to a pile of rubble. You cannot believe your ears. Marlowe's magnificent and purple passage, "Was this the face that launch'd a thousand ships," sounds from his lips like an itemized entry of hide and tallow receipts in one of the trade journals or an exceptionally prosy bit from the *Congressional Record*. Has he no music in his soul, you cry out? Can't he feel the rhythm pulsing through the noble lines? He cannot. Among the minor offenders in this depressing group are those (often school teachers) who feel it a mortal sin to let the voice rest at the end of a line unless it has a punctuation mark. They are, in fact, punctuation readers, who, looking ahead and finding not even a comma closing the line, gather up their skirts and scamper at a double-quick until they reach the safety of the first mark in the middle of the next line. In their painful desire to be logically or syntactically "correct," they sacrifice for the attainment of a purely secondary goal, the primary goal of giving to poetry its full rhythmic movement. They bring a prose fixation of mind to what is by very hypothesis not prose. The unit of consequence in the reading of verse is not grammatical but rhythmical, whether it be the meter of conventional or the cadence of free verse. Poetry, like music, enters the mind through the ear; it is still, as it was in ancient days, nearer to the chant than it is to a brisk, business-like reading of the minutes. This does not imply, of course, that to read poetry well as metrical pattern, one must be pompous and long-haired about it, striking a pose and rolling off in a trance-like condition the solemn rotundities of verse. It means merely that one must

give full value to verbal rhythm, both to its recurrent stress and to the living variations that play nimbly around it. The poet conceived rhythm that way: not, on the one hand, as the mechanical repetition of a trip hammer; nor, on the other, as a dead sequence of casual stresses.

It is hard to draw a line between those who read poetry badly because they are insensitive to its metrical value and those who read it badly because they are insensitive to its fundamental character as emotionalized thought. The two classifications overlap, for those who bring to poetry a prose mind interpret and read it as prose; and frequently the sing-songers are also sentimentalists. Yet here again we may suggest undesirable extremes. We have, for instance, the yearners, the "life can be beautiful," the "silver lining," the "Would that I were a bird, a bee, a butterfly," the "mother, home, and heaven" type. Poetry for them is something inexpressibly sad and beautiful, a chalice of dreams, a faery quest, a song at twilight, the heart worn oh so bravely on the sleeve. The voice melts swooningly as they read; rises to a searing challenge to the harsh thumb of trade; fades away softly again in an emotion too great to be borne or uttered, as the heart contemplates the ineffable pathos or sweetness of the burden it bears. Most of the radio performers belong to this class. They bubble syrupy emotion, blanket everything in a thick drip of unctuous piety, like undertakers in convention assembled. The gorge rises at it. Poetry is indeed an appeal to the heart, but it has nothing to do with this gluttonous and glutinous emotionalism. The sentimentalist looks upon poetry as a cheap means for a fluttery crying jag and reads it as if it were the prime function of poetry to bathe the world in tears.

And then there are the others who implicitly regard poetry as a cryptogrammic "message" of some sort, a crossword puzzle, a charade teasingly concealed in rhythm and metaphor. All else may be dispensed with if only the "meaning" is drawn from its hole by the ferret, mind. They read poetry as if it were a game of hide and seek between them and the poet, the essential point of the game being to extract the moral, uncover the hidden truth. The melody of vowel and consonant, the music of meter, the dramatic and emotional overtones are so many excrescences, regrettably included in the poem. If they are teachers, they are addicts of the prose paraphrase, the outline, the diagram, the triumphant pointers out of the moral. Now I hasten to say that I believe that poetry is indeed a kind of thought, that it does have food for the mind; and I am quite convinced that in a large sense it is—in more ways than one—moral. And there can be no doubt that it is written to be understood as well as apprehended by the ear. But it is not a text in sociology or ethics; and to read it as if its first and foremost value were its knowledge content—scientific or moral—is to misread it. Poetry is a qualitative presentation of a whole experience; the "meaning" is given not only in the explicit theme, but also in the no less important music of meter and melody; the hovering implications, the emotional contexts are as centrally the life of the poem as any announced or extractable "truth."

These instances of the bad reading of poetry I have offered, not because they are new or cover the ground, but because they are so distressingly typical. Nor have I meant to be flippant. But any lover of poetry with an ounce of apostolic zeal must on occasion protest—if only because of radio performers—against the brutal mistreatment of a great and delicate art. Nor shall I in the following paragraphs on how I think poetry should be read be able to offer anything that is original, and little, perhaps, not already implied.

And yet, on the basis of some observation and experience, I should like to venture a few comments. I shall take for granted the need for a pleasant and expressive voice, clarity of enunciation, and the like; and shall limit myself to observations general in nature. The prime requisites seem to me, four. Poetry should be read with a frank acceptance that it is poetry, not prose. It should be read with absolute honesty and sincerity. It should be read with a firm restraint, that is, with a maintenance of psychic distance. It should be read with the personality of the reader giving—within implied limits—an express character to the poem.

The first recommendation seems commonplace enough—poetry is poetry. Yet all too often, consciously or unconsciously, there is in much public reading an embarrassed desire to conceal the various rhythmical systems (meter, rhyme, etc.) that are the very essence, structurally, of a poem. Surrounded by people who do not ordinarily "lisp in numbers," and ourselves, like Molière's Jourdain, speaking prose, we sometimes experience a not unnatural timidity about yielding to the highly patterned and emotional expression that is poetic speech. We modestly obliterate the meter, understate the rhyme, leave unperceived the effective sequences of melody, minimize the feeling tones, and so destroy much of the immediate charm and power, the magic of poetry. Poetry should be read with a candid acceptance that it is a stylized form of communication, different from ordinary speech but not in the least alien to us; that it is similar to music in melodic structure and in its power to speak immediately to the heart. It is easy to do more, as we have earlier pointed out, and so make poetry a mechanical sing-song or cheap melodrama; but it is still easier—and more damaging—to do less: to equate poetry with textbook prose. Poetry must delight the ear and warm the cockles of the heart or it fails—as does music.

All communication, oral or written, *ought* to be honest and sincere both in matter and presentation: a speech, a scientific article, a covenant between nations. Especially urgent is honesty in intent and execution when language is turned into a spoken art, a highly charged and delicate art. In the reading of poetry honesty in presentation means, finally, a getting into the poem, living its life, believing in it, making the creative dream of the poet, for the time being, one's own. The acceptance of prose by the listener is in a fashion independent of the one who utters it; indeed its meaning, its truth or falsity, though it may be influenced by, is still detachable from mere sound and from the personality of the reader. But in poetry content and form and the reader himself are intimately joined; to render a poem faithfully means to project its aesthetic as well as its formal truth, that is, to call forth its tones and overtones, to feel and reveal its rhythmical nature, to reproduce its inward life and its outward contour. To do this is more than an airy business of glancing at the lines and the thrusting in of a few tremolo passages, strengthened by a dramatic wave or two of the hand. The listener detects with appalling ease the slightest injection of the unapprehended, the not felt, the artificial; he immediately "sours" on the reader, and perhaps on the poem too. No one can read a poem well until he has lived through it and established with it a psychic identity that is genuinely honest. All the beauty of voice and the refinement of art are helpless in convincing the listener if the poem has not become a part of the very life of him who reads it.

But like the actor, the reader of poetry cannot afford to lose control of

himself; he must maintain a degree of detachment. Any real artist, creator or interpreter, is at one and the same time in his material and apart from it. A poem, like a musical composition, is a complex of various dynamic appeals held in a state of organic tension. One of the miracles of its creation is this persuaded union of diverse forces through the genius of the poet; one of the miracles of its artistic rendition is the projection of this nice balance. All elements must given their just and proportionate expression, so that the stress on each is in harmony with the central purpose of the whole. To achieve this end requires not only warm sympathy with the poem, but also strict control, a psychic distance that will allow freedom of action and judgment, and the correct assignment of value to each part. Nothing is easier than to surrender oneself completely to the passion or pathos of a poem, and, throwing discretion and artistry to the wind, to overstate the mood. A reading should hardly be an occasion for tears or tantrums in ourselves; rather the occasion for evoking feeling in others. Unless some measure of distance is preserved, distortion, artificiality, it is safe to predict, will inevitably follow. This commonplace in the art of acting holds no less for the art of reading poetry.

And, finally, the reader has the obligation, as well as the privilege, of sharing with the poet in his creative act by giving to the poem that unique quality that is himself. Every poem is in a very real sense a multiplicity of poems, as many as there are readers who make it their own and impress upon it their own personality. The freedom to interpret may be more limited than in the case of music, for the medium of language obviously imposes stricter bounds; but it is there. The poet in writing can do no more than charge words with potencies and imply by the nature and development of his theme how he would like these to be released. But the mode of release is inevitably varied, for a poem is not a series of absolute marks on paper, but a social organism, operative among men, and implying a dynamic interaction of two personalities, poet and reader. There is, hence, a certain elasticity and range in the presentation of a poem.

The inference is easy to make. No one can make a poem come alive unless he has made it his own; no one can make it his own without absorbing it into habits of mind, predilections, experiences, character traits, tensions, muscular rhythms that are peculiar to himself. The poem, if it is absorbed at all, becomes adjusted to the collective life of the individual, to his personal rhythm, if we may use the term. Inevitably this will and ought to be reflected in the reading. To read a poem with anything less than the shifts in movement, stress, and intonation that belong finally to ourselves (even if we could) is to leave it a dull or lifeless thing, without quality. To read convincingly we must add to the rhyme of the poet more than the beauty of our voice, as Longfellow recommended; we must lend to it the whole quality of our being, made instant at that point.

The emphasis in this brief article has been placed upon poetry as a vocal art, that should properly call for a skill in its presentation to others as thoroughly professional as that found in public performers in its sister art, music. It may appear that such emphasis represents distortion; for poetry as sound, it may be argued, is less than music, and as meaning, more. No one would dispute the fact that the two are not identical, but it is my conviction that much of the apathy toward poetry shown by students and others would disappear if it were offered first of all as something immedi-

ately to be enjoyed, a delight to the ear and the soul. It should be regarded as no major sin—scarcely a minor one—if some healthy young lad can find no moral or meaning in it at all, provided he likes it. If he can be persuaded to show one half the lively interest in poetry he accords to boogie woogie because somehow it is exciting, his later and richer discovery of poetry as "meaning" may well be predicted. Such a goal is not in the least impossible, but it would call for very radical revision in the qualifications of readers and teachers of poetry: they would have to be artists, as carefully trained in their profession as actors and musicians. But why shouldn't they be?

DYNAMIC FACTORS IN THE MOTOR-KINESTHETIC METHOD OF SPEECH CORRECTION

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THE purpose of this study was to observe and report dynamic principles and procedures in the motor-kinesthetic method of correcting, initiating, and building speech habits, as practiced by Mrs. Edna Hill-Young, the founder of the method. The period of observation was the second term of the 1943 Summer Session of the University of Denver.

Underlying Considerations

This problem is approached from the point of view of biolinguistics. To a biolinguist, speech is a composite product of vegetative processes such as respiration and metabolism, biochemical processes, electrobiological forces, biophysical concomitants, and neurosemantic, neuromuscular responses of the psychobiological organism. A selective distribution of energy is transformed and channeled into a conventionalized code of acoustic and visual symbols which have come to carry more or less specific semantic significance.

In effective speaking, all tissues are centered in an integrated operation of the organism-as-a-whole. The primary function of the various organs and tissue systems of the body is their respective contribution toward a continuation of vegetative existence; therefore speech activity is called an *overlaid* function.

Meader and Muyskens I think best express the biolinguistic point of view. They point out[1] that language (and other biological phenomena) are primarily an integration of the processes of living protoplasm; that language, like all our activities, is a function of the body-as-a-whole; and that speech and all other life processes are the result of the transformation and redistribution of energy. They regard "language as an integrated group of biological processes, in the same sense that digestion and walking are biological processes. This group seeks an explanation of *all* language phenomena in the functional integration of tissue and environment. The recently developed field of biochemistry has broadened and deepened the study of physiology by electrochemical investigation of the tissue processes upon which our life activities, including language, depend."[2]

By the term *dynamic* I refer fundamentally to the methods of utilizing

[1] *Handbook of Biolinguistics* (hectographed ed. Ann Arbor, 1941), pp. 11-12.
[2] *Ibid.*, p. 12.

energy in the body in terms of heat, movement, and force, internally and in overt behavior. The dynamic aspect of organisms is strikingly expressed by Keyser: "For the most obvious, the most embracing, the most poignant and the most tragic fact in the pageant we call the world is the fact of *change;* in the world of sights and sounds, in the world of *sense,* nothing abides."[3] And Meader and Muyskens probably express the ultimate, on the basis of present knowledge, in these words: "At the basis of the dynamic conception of the universe lies the idea that there is nothing in the universe but energy, apparently electrical in nature, which appears in various forms—light, electrical and gravitational fields, matter, etc.—and perhaps mind."[4]

In terms of "mental" life, dynamics concerns the changes that take place in consciousness as a concomitant of activities of the biological organism. By speech and other forms of language, we react to our environment in terms of glandular secretions, muscular movements, and other types of energy transformation. Meader and Muyskens make the assumption, therefore, "that there is no mental process that is not also a physical process and that the forms which our thought assumes are really dynamic processes taking place in the tissues of the body."[5]

In other words, from the dynamic viewpoint, speech is a product of a never-ending internal and environmental interweaving of processes, streams of forces, and currents of fluid consciousness that changes the nature and content of the speech situation from moment to moment. A true-to-life "still" picture can no more be had of a speech situation than of an avalanche hurtling down the mountainside or of a huge reservoir of freed water bearing down upon the inhabitants of a valley. This is fundamentally a different kind of picture than the concept of speech as an aggregate of words, postures, vocal inflections, intellectual and emotional states, and static environmental surroundings that can be dissected, catalogued, pigeon-holed, and re-examined at leisure without any change in the problem or in the investigator. The "still" picture is static, passive, quiescent, untrue to the fundamental nature of existence; the "moving" picture is dynamic, fluid, constantly changing, representing a true picture of speech and of life.

The dynamic viewpoint in speech is part and parcel with that held in dynamic philology,[6] general semantics,[7] and dynamic psychology. Its parallel is found in economics, biology, esthetics, and the fine arts. Its counterpart is also found in physics, electrodynamics, meteorology, and geology.

The emphasis in dynamic psychology falls on processes, changes, causes, and motivation; or, as Ogden expresses it, the emphasis consists of "tensions, stresses, impulses, tendencies, and flows. . . . What kind of a thing is an experience in general? It has become clear that experience is dynamic, not static; it is a stream of events, not merely a series of states. . . . The mind is not a thing, but an activity."[8]

One way of summarizing the dynamic concept in speech is to say that dynamics concerns processes, tissue changes, and changing relationships that are inherent in well-functioning organisms during speech activity. Some of these aspects are electrobiological, some are biochemi-

[3] Cassius J. Keyser, *Mathematical Philosophy* (1922), p. 181.
[4] *Op. cit.,* p. 13.
[5] *Ibid.,* pp. 24-25.
[6] See, for example, George K. Zipf, *The Psycho-Biology of Language: An Introduction to Dynamic Philology* (Boston, 1935), p. 263. See also pp. 265-266.
[7] See Alfred Korzybski, *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* (2nd ed., Lancaster, Pa., 1941), p. 263.
[8] C. K. Ogden, *The Meaning of Psychology* (1923), pp. 183-184.

cal, some are biophysical, some are psychobiological, and still others are sociobiological. The last mentioned are relationships between various organisms as they participate in speech situations—the reciprocal impacts of organisms-as-a-whole upon one another.

The Motor-Kinesthetic Method

At this point a characterization of the so-called motor-kinesthetic method of speech learning and correction is desirable. As pointed out by the originator of the method, the correction of defective speech may be approached by way of the physical, the mechanical, and the mental (which includes the intellectual and the emotional).[9] The method under discussion includes from all of these aspects whatever is applicable in any particular case, but is based fundamentally on the primary part played by neuromuscular learning in the development or correction of speech. With kinesthetic learning are coupled auditory and visual stimuli, mental hygiene as needed in the individual case, socialization to the extent and in the direction needed, and a careful evaluation of the subject's (child's or adult's) psychological reactions from moment to moment. So far as is practicable in any given case and at any given moment, the "whole method" is employed in teaching speech patterns in the form of words, phrases, and brief sentences. When attention must be centered on individual sounds or fragmentary sound combinations, they are woven into the speech pattern as soon as the patient is ready for that step. As is true of every good therapist, everything that Mrs. Young does she applies directly to the building of effective speech habits in the particular case under treatment. All exercises, movements, and ideas that will not contribute toward the establishment of good speech habits in that particular patient are rigorously excluded. In Mrs. Young's work the proper degree of muscular tonicity for the best production of speech sound sequences is induced in the subject when needed, by the correctionist's deft touching or stroking or pressing of the proper bodily parts in a certain manner; by the correctionist's related verbal suggestions; by the content of her speech at the moment (for she talks continually, always to a specific purpose); by the quality of her voice at the moment; as well as by other means. Children are *always* worked on while reclining on their backs on a portable wooden platform which brings them to the best height for her convenient manipulation of their speech organs. (She treats adults as they recline on a cot.) Arms are always extended restfully at their sides as they lie on the platform. (Thus their hands are more easily prevented from impulsive interferences with her manipulation of their lips, jaw, etc.) When visual impressions will distract, a napkin is laid over the child's eyes.

The training periods for children are always brief, to conform to the child's short attention span, to avoid fatigue, and to secure the most successful learning. No case is ever hurried. Sometimes when Mrs. Young starts work on a case she remarks to herself: "This is a three-year case"; or "This is a four-year project"; or "This case will require five years of effort." And she works daily with most of the children who are in her clinic. With adults, the appointments are not usually so frequent because of the large number of persons with whom she has to work daily.

When training children, the first step is always to establish rapport between herself and the patient. With children, she says, "Be very lenient for the first ten days. After that, be firm." Not until

[9] Sara M. Stinchfield and Edna Hill-Young, *Children with Delayed or Defective Speech* (Stanford University, Calif., 1938), p. 95.

rapport is established will she proceed to specific speech training or retraining. The therapy then consists of the application of a training process varied to meet the needs of age, physical condition, and intellectual and emotional development of the child.[10] In all clinical cases, sincere expressions of approval or commendation follow each successful attempt of the patient. When the attempt, though not successful, is an improvement over earlier attempts, genuine appreciation is expressed.

A description of the procedure in a case may aid in concreteness. In working with Betty ———, a nine-year-old stutterer,[11] Mrs. Young put her hands on the sides of Betty's waist, thumbs pointed towards each other at the front, fingers of each hand pointed towards each other at the back. Starting with the girl silent, Mrs. Young indicated alternate inhalation and exhalation by the words, "air—out; air—out; air—out," as she followed a rhythmic pattern of steady inward pressure on the exhalations and release on the inhalations. The next step was a steady sure [s—s] for the duration of the outgoing breath (because, incidentally, Betty's [s] had needed correction). Then vocalized breath on expirations. Then poems so chosen that Betty could easily utter one line of the poem on an outgoing breath. Then impromptu conversation; working it all in cumulative manner, with Mrs. Young at all times continuing the rhythmic pressure at the diaphragm during all stages.

This enumeration and brief description of some of the salient features of the method I hope furnish a clear picture of its operation in outline, so that its dynamic aspects in the next section can be discerned and evaluated.

[10] See *Ibid.*, p. 98.

[11] I am not satisfied that the method under consideration is the preferred method of therapy for cases of stuttering. However, in such cases the method does appear to be helpful in arresting, improving, or remedying the articulatory disturbances.

Dynamic Principles in Practice

Three aspects will be noted: general dynamic principles and procedures; dynamic principles and procedures on specific speech sounds; and word, phrase, and connected speech patterns.

General Dynamic Principles and Procedures

The major general dynamic principles and procedures appear to me to be the following:

1. Procedure is adapted to meet individual conditions and needs at any given moment.

2. The configuration principle is strongly evident. Totality or organism-as-a-whole activity is stressed.[12]

3. Mrs. Young begins training or retraining with the movement of the lower jaw, the most gross overt muscular movement involved in speech. Taking hold of the subject's chin (The average speech-defective child has not learned to open his mouth sufficiently on many speech sounds and has, in fact, built up inhibitory habits.) and talking to him to get the desired mental reaction, she moves the jaw down and up, down and up, down and up; with the child silent at first, then with vocalized breath, then on vowel sounds.

4. Mrs. Young pivots her work on training to make certain specific muscle movements. She does this because, on the mechanical side, the production of good speech depends upon specific muscle movements that must be learned correctly.

5. She repeatedly tells prospective correctionists: "Think of movements: In the brain, the idea comes first, then the movement; to learn the motor-kinesthetic method, think it through (descriptively) very carefully; in re-training children, teach them to think of the air space (in their lungs, 'voice box,' and resonance

[12] *Op. cit.*, see p. 113.

cavities); think what the muscles do; get the muscles to coordinate; think what is done to the breath" (in movements that produce speech). The thinking that visualizes muscle movements is a part of speech correction approached dynamically.

6. She frequently repeats to clinicians and teachers-in-training four (dynamic) principles of movement:

a. Locate the muscles that are to make each movement.
b. Learn the direction of each movement.
c. Learn to time the movements correctly.
d. Learn the proper degree of pressure.

7. "There must be a reason for everything that is done." Find the reason and use it as a stimulus for whatever movement you want to stimulate.

8. "Work to get the faces to express as much as possible," she says. Meaningful muscle activity there, is a symbol of reduced inhibitions, stronger "mental" action, and increased enthusiasm, and helps to produce good speech.

9. To eliminate extraneous facial movements and facial contortions, she strokes the skin over the muscles that should be passive, saying that they aren't needed at the moment, and should rest.

10. "Let's get away from the thought that, to make a certain sound, the tongue must be in a certain place."

11. With girls, the idea of developing beauty of face and feature by eliminating extraneous or distracting muscular movements, facial contortions, and grimaces, is used as a motivating stimulus.

12. In Mrs. Young's practice, she recognizes and applies the principles of dynamic phonetics[13] that speech sounds are influenced both by "forces that work to produce variation" and "that work to prevent variation."

[13] Claude E. Kantner and Robert West, *Phonetics: An Introduction to the Principles of Phonetic Science from the Point of View of English Speech* (1941), pp. 16, 17.

13. She recognizes and daily applies in her training system the (dynamic) principle that muscles habituated to undesirable speech movements exert a powerful and tenacious interference with the building up of effective speech habits, and that to overcome this force requires high standards of daily work and special devices for replacing the bad habits by good. Thus she stops the speech process of the subject instantly at the first advance sign of initiation of a wrong movement. She watches constantly for the first signs of muscle fatigue, stresses conscious effort to make the movements correctly until they become habits, and guards constantly against undue muscular tensions.

14. She recognizes the (dynamic) processes of overlapping in the movements of the "speech muscles" (from liaison through elision and synecdochical overlapping to vicarious muscle movement). Recognizing these processes, she adapts her method to the specific conditions in any given case.

15. The so-called motor-kinesthetic method of speech correction is based on a conscious recognition of the fact that the speech process depends primarily upon the operation of *forces* in the human body and its environment; or, in terms of biophysics, upon a selective distribution of energy. Since the movements in speech are purposive, this (dynamic) force is exerted in terms of direction of movement, timing, degree of pressure, degree of muscular tonicity, and (in the paired musculature) a bilateral balancing, reversal, or sequence of forces operating in the production of speech.

16. After forty years of work with the method, Mrs. Young yet has a dynamic attitude towards it. This is evidenced not only by the way she adapts it to meet individual needs and conditions as pointed out previously, but by her constant alertness for anything from any

source which will contribute still further to technique, to correlation, to application, to clarity of understanding by others, to relations between etiology, case history, and any other aspect of relationship.

So much for a brief survey of dynamic aspects of the motor-kinesthetic method in general. Next we shall observe dynamic factors in the production of individual speech sounds.

Dynamic Principles and Procedures on Specific Speech Sounds

1. In her teacher training classes Mrs. Young frequently voices the opinion: "Each (speech) sound is the result of a certain process" (by which she means a specific process). The first step in directing speech movements, she says, is to train the child in the elemental sounds of speech. Thus the trainer must understand the nature of each sound which she is to teach and must learn to interpret the meaning and purpose of the movement used in making each sound. She must learn to stimulate movements in definite muscles, which are to become habituated in time to produce a definite kind of sound element as needed in the serial order in speech sound sequences. Sounds come in rapid succession when speech is fluent. The nervous system should learn its lessons well while in the first learning process.[14]

2. She says it is necessary at times, in correcting or developing speech, to suggest manually the movement of the muscles which produce the out-going breath stream. The trainer may place her hand at the child's waistline, moving the abdomen inward during speech. A quick movement is indicated if the breath is to be sent out of the mouth in a puff as for [p]. A slow steady movement inward at the waistline is indicated for [f], and a firm sustained pressure in the case of [b]. The way in which the current of air is used in each individual sound is guided by an acquired control over the "bellows," and made habitual.[15]

3. There is a certain stimulating movement of the trainer's finger or fingers, with one or both hands, and sometimes with a certain timing, degree of pressure, and direction of movement, that will often induce the desired sound from the trainee. These movements, pressures, speeds, etc., should be skilfully learned through practice under expert supervision for the best results. Discerning, imaginative, and nervously sensitive persons, however, can master some of the technique from the specific directions in the Stinchfield-Young textbook.

4. Mrs. Young pictures to the speech defective orally as she works with him, and demonstrates to him visually, the successful movements and culmination for each specific speech sound as it is attacked in training or retraining, and how the organs move on into the next sound. This dynamic practice serves as a guide and as a stimulus.

5. Whenever it is needed, she helps their mouths to make the correct movement for the sound desired by characteristic and differentiated degrees of pressure with her fingers or fingertips, or by characteristic and different degrees of pressure while her fingers are moving in the proper direction; also by different speeds of timing. When needed, she puts the subject's own fingers on his lip, or lips, or other surfaces to feel the movement, muscular tension, or other muscular characteristics of speech. (In the case of Raymond, a 16-year-old spastic, she also stroked the muscles of his lower jaw while she talked to suggest that those muscles should be relaxed; she stroked the lower lip upwards while she talked to suggest upward direction of the lower

[14] *Ibid.*, pp. 109, 112.

[15] *Ibid.*, p. 113.

lip, preliminary to the formation of [m], [p], and [b].

6. A gentle pressure of the correctionist's finger on the frontal cartilaginous prominence just below the bridge of the patient's nose, suggests a nasal sound to him: [m] when at the same time the correctionist brings the subject's lower lip gently up until it meets the upper lip without pressure, [n] when the lips are relaxed and slightly separated, and [ŋ] when at the same time the correctionist, with the tips of two fingers of her other hand in the proper manner, pushes the back of the patient's tongue up against the velum.

7. The velar sounds ([k], [g], and [ŋ]) are taught mechanically in the following manner. With the tips of the index and ring fingers of one of her hands about an inch apart and pressing upwards in a certain manner on the sternohyoid muscles near their insertion in the hyoid bone, the correctionist pushes the back of the tongue up against the velum. The nature of the attack and pressure of the fingertips indicate whether the sound should be voiced or voiceless, and in the absence of the correctionist's index fingertip of the other hand on the bony bulge of the nose, the patient knows that the voiced sound is to be the plosive [g].

8. Gentle pressures of the proper degree, properly timed and at the proper places, suggest voiceless sounds (surds); firmer pressures of the proper nature at the right spots suggest voiced sounds (sonants).

Mrs. Young often takes a wooden tongue depressor (breaking it in two halves lengthwise if it is the large size) and traces with the edge of it repeatedly down the middle of the tongue blade and tip to make the cliniciate conscious of the pathway of the escaping breath on [s]. With the two halves of the depressor, she often presses the child's tongue repeatedly from both sides towards the middle, to suggest a narrow tip for the making of the point-alveolar linguals [n], [t], [d], and [l]. Repeatedly, with the two halves of the depressor, she forcibly places the tip of the subject's tongue against the alveolar ridge for those sounds until he learns the customary position for the tip of his tongue in forming them.

The points I have given and the passages I have cited indicate or suggest the basic nature of muscle movement and other dynamic features in the motor-kinesthetic method of developing effective habits of forming individual speech sounds. Want of space makes it impossible in this paper to describe the specific procedures for all of the speech sounds of the English language, but much more information on this aspect can be obtained from a study of the Stinchfield-Young textbook, Chapter VIII, consisting of sixteen pages of descriptive text and forty-seven photographs.

Word, Phrase, and Connected Speech Patterns[16]

In discussing speech patterns, Mrs. Young says in her portion of the textbook, pages 108-109, that there are definite stimuli which the correctionist may use to build or correct speech. A part of the technique, especially when first showing new movements, lies in moving the child's mouth muscles in a

[16] I use the term *word* in this heading because, since most of Mrs. Young's work has been and is with children, word building must assume an important role. Likewise, with sensory aphasics and cerebral paralysis victims whose word recognition areas have been sufficiently damaged, word building becomes essential.

It should be remembered, however, that for persons whose speech falls within the "normal" range, the *word*, in speech, is of secondary importance—just as the grammatical sentence is only a secondary unit in speech. The successive primary units in speech, beginning with the smallest, are: (1) the individual speech sound, (2) the phonetic syllable, (3) the semantic word group (the word group of meaning), (4) the breath group, (5) the sound sequences symbolizing an undeveloped idea, (6) the sound sequences standing for a developed idea, and (7) the sound sequences carrying the meaning in a sequence of ideas.

certain manner. Another part lies, she says, in the right manner of suggesting movement. "The trainer's finger or the tongue depressor, moved over the part in the desired direction, suggests movement (of a speech organ) in the direction indicated. Touching a part suggests movement at that point or toward that point. The trainer continually anticipates the movements required to produce the sound next to be made and with her hands stimulates them correctly and in order."[17] Stimulating the wrong muscles causes wrong movements to become habituated. The trainer who would thus aid children either to learn to speak or to overcome defective speech "requires, in addition to her general education, a specialized training such as one needs to become a typist or pianist."[17]

Mrs. Young obtains many clear sound sequences during a child's muscular passivity, except for vocalization, simply by moving his jaw and lips manually in the proper manner. Sometimes she obtains clear speech-sound sequences against the will of the child who yet has an antipathy to speaking (because he thinks he can't)—as in the case of the little three-and-a-half year old Japanese boy who, as he bawled lustily at being laid on the platform where he had seen and heard other children learning to talk, heard himself saying clearly (through Mrs. Young's manipulation of his jaw and lips), "[ɑj wɒ—mɑj 'mɑmə]."[18] His mother, who was present, was very much amused—and pleased—at his involuntary talking.

Thus from the development of phrase patterns back through words to single sounds, we have observed dynamic factors playing a major role—or perhaps *the* major role—in motor-kinesthetic speech training and retraining. We have seen something of the nature of these dynamic forces at work, we have observed cause and effect in their operation, and we have obtained glimpses of the operation of a method in which these forces have made success possible where other methods frequently had failed.

[17] *Ibid.*, p. 109. Also see cases on pp. 141-142.

[18] The method of recording the diphthongs follows Kantner and West, *Phonetics*. See, for example, pp. 11-12 of their book.

Conclusions

The following conclusions were reached after observing and evaluating considerable factual evidence and after unbiased deliberation.

1. The motor-kinesthetic method of speech development and correction consists primarily of dynamic concepts, principles, and procedures. During the entire term I observed no important nondynamic factor in use.

2. Neuromuscular learning is at the vortex of the motor-kinesthetic method. This is a dynamic approach.

3. Just as in dynamic or in biolinguistic phonetics the primary concern is with living, pulsating tissues, so the motor-kinesthetic method of speech correction is centered on muscle movement and allied dynamic factors.

4. The dynamic factor of energy, in terms of muscular force, is recognized and utilized as an essential in the daily practice of motor-kinesthetic training.

5. Those who learn this method are taught to recognize and build towards integration of the total organism as a speech instrument, instead of ignoring or largely disregarding all of the personality except voice and language.

6. The dynamic content of this method appears to be the primary cause of its superiority over the visual-auditory method in remedying or alleviating various types of speech defects. By its use, many cases of various types of defects and disorders have been remedied or greatly improved, after other methods had failed.

7. The employment of motivation (in

terms of stimuli) by the correctionist or the clinician is vital. Encouragement adapted to the needs and conditions of the individual patient, and the arousal and direction of curiosity, desire, ambition, determination, and perseverance are important here, as in any other undertaking under other circumstances.

8. The method under consideration is a striking application of the educational principle that all learning should be acquired through an activity of the learner; that an important test of the quality of any specific learning is, "What can you do with what you have learned?"

The omission of a summary of the motor-kinesthetic method would be inexcusable and would be a handicap to the speech correction field. The distinctive feature of the method is manual manipulation. It is a direct method, and IT WORKS for the child and the adult. By this method the speechless develop speech that is understandable in daily life situations; a paralytic often regains skills adequate for practical communications with his fellows; spastic muscles climb the long tortuous road to communicative speech; the surgically refashioned lips and vela develop the magical power to take their wonted place in speech; rhythmless muscles at length respond again to the pulsating cadences of life in speech; the indigent become self-supporting and therefore self-respecting; human joy is manifolded and misery is immensely mitigated; while those who have been fettered by sightless prisons and a limitless silence have found an unexpected mansion of joy in making contact with their fellow men through doors unlocked by the so-called motor-kinesthetic method of speech training and correction.

THE SPASTIC'S SPEECH SITUATION*

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IN CASES of cerebral palsy, social environment is a great influence for either good or evil because of its effect upon the reactions of nerves and muscles. This fact should be understood and taken into account by parents, teachers, and speech correctionists. The trite saying that "an ounce of prevention is worth a pound of cure" is, indeed, applicable. Measures which may prevent, at least to a great degree, a speech difficulty can and should be taken in a most active way.

Specialists believe they know the importance of social environment, but they often do not take time to go into a detailed consideration of it for each case; parents declare that they understand the problem and thereby close their minds against learning really to understand it; teachers are so sure of their knowledge of child psychology that they often will

* EDITOR'S NOTE: A woman of sixty, the author has been afflicted since birth with a spastic condition that an observer might describe as such utterly disorganized motor behavior as to render her helpless. Various orthopedic aids have enabled her to walk if assisted by another person, and when seated in a chair or in her tricycle, she can perform a number of simple tasks. Her speech consists mostly of monosyllabic sounds that her friends can understand with considerable success. Control over her tongue is so imperfect that she has never been able to eat unassisted.

When past fifty she invented a plunger device that enabled her to type well enough so that she completed her high school education and went on to three years of college. She teaches and lectures with her typewriter, and has written articles for the *Journal of Speech Disorders*, *Bulletin of the Menninger Clinic*, *Diseases of the Nervous System*, and *The Crippled Child*. The story of her life will soon appear in book form.

Jeanette Anderson has aided the author in preparing the final draft of this article. The JOURNAL is publishing it in the belief that it effectively restates an old point for all teachers as well as for teachers and workers in speech correction.

not listen to new explanations. The attention of members of all three groups must be arrested, therefore, and held until each has a thorough understanding of the environmental factors involved in cases of cerebral palsy. Especial attention should be given adverse environment as a major cause of speech difficulties.

When a child is found to be a spastic, for example, his parents believe him to be very ill and so consult first one and then many doctors. Some of these doctors talk to parents in general terms about the child's condition. Many parents understand only partially and build up abnormal concepts about their spastic child. Then these panic-striken parents, especially the mothers, seek relief and reassurance by talking to everyone about the child, often in the presence of the child. All of this parental concern and talk frightens the spastic child just as discordant noises and situations frighten any child. So he draws up his legs, throws out his arms and cries, just as any other baby might.

In the case of the normal baby, the mother usually realizes that he is frightened. She quiets the child by making him forget both the cause of his disturbance and his fears. In the case of the spastic child, however, the mother does not recognize that her baby is more frightened than ill; neither does she know what has frightened him, so she cannot pacify him because she herself needs pacifying. Instead of helping the little spastic to forget his disturbed feeling and the cause thereof, as the mother of the normal baby does, the mother of the spastic insists right from the beginning that her baby must endure his disturbed condition and its cause because he has to contend with the spastic condition.[1]

This false notion of what the spastic must endure later causes these parents to attempt to outline and to enforce some impossible life regime upon the spastic youth. They demand that he adopt it as his own way of stilling their own and their friends' ever-increasing concern and talk. They feel that they must do something positive for the child, so they try to live for him, in a sense.

Here we have a very brief and general picture of the social environment which inflicts grievous impositions upon the spastic from babyhood. It is the intense parental fear and worry about whether the spastic child will prove able to stand alone and meet his adverse situation that causes speech difficulty for the most part. This fact is one of vital import and so should be understood thoroughly by doctors, parents, teachers, and the spastic himself.

When the normal child begins to learn to talk, everyone around him points out objects and persons for him to name, repeats again and again the names thereof, and steadfastly encourages the child to talk. No such teaching is done in the case of the spastic child. He is not talked to, but only talked about in a belittling way. "He cannot talk, he cannot talk, he cannot talk!" This is what he hears continuously. If treated in this way, would the normal child learn to talk any better or earlier than does the spastic? I doubt it.

I was four and a half years old when my mother daily read a poem, "The Night before Christmas," to my three-year-old sister and me. I learned this poem long before my sister did, for she struggled to pronounce all the big words in it, whereas I made no effort to recite it. Mother expected her to recite it and made every effort to teach her to do so; but she made no effort to teach me, for she was sure that I could not talk. In this poem, one of the words which my sister persisted in mispronouncing was

[1] Stella McKibben, "The Spastic Situation," *Journal of Speech Disorders*, June, 1943.

"objects." "Obdicks" was the way she pronounced it. Mother repeatedly corrected her by pronouncing this word correctly. She never corrected my efforts to pronounce a word. Mother thought sister's baby efforts to say that word were cute, and she laughingly told her friends about them. My efforts were failures and not cute because I was a spastic. This difference made between my sister and me in regard to learning to talk frightened me seriously because of my great desire to talk. This fright did not kill my desire to talk but it greatly delayed my attempts to talk.

I was six years of age when we paid our grandparents a six weeks' visit. Old friends and neighbors as well as new ones ran in to visit with my mother, and the conversation was largely about my condition.

Grandfather very shortly had enough of it, and, being both a pastor and the president of a college, he had no hesitation in saying what he pleased. So he walked into the room and told my mother before many people that no such talk was to go on under his roof, for as his grandchild I was to be treated with more personal respect. He went on to say that mine was the worst case of stage-fright he had ever known or even heard of and that he was not going to have it. My mother thought it my cross to endure the talk, but my grandfather did not, and he put a stop to it for the six weeks that I remained under his roof. I felt as if he had taken a very heavy weight off my chest.

After this, Grandfather undertook to encourage me to talk, and I still believe his method of doing so most efficient. I have used it since in my work at the clinic as teacher of fifteen spastic children, though I cannot walk the floor, as he did, while using it.

Grandfather explained to my grandmother and my mother that adverse talk had forced me to think much harder about myself than I should, for I had had nothing else to think about. He proposed to give me something worthwhile to think about by way of encouraging me to talk.

For an hour daily he paced the floor in front of me while either giving me a lecture on school subjects or preaching me a sermon. He often interrupted himself, by pausing in his walk and talk, to ask me some simple, child-like question. He would await my answer as if fully expecting it.

For example, one of his questions was, "Which do you like best a rainy day, or a sunlit one?" After I had repeatedly tried to answer him, he said, "You said you like a sun-lit day, didn't you?" When I bobbed my head in the affirmative, he said, "You made yourself plainly understood."

"And God made man in his own image and likewise. Men believe that God gave them creative power. What do you believe?"

"Mercy on us, such a way to talk to a child!" exclaimed my grandmother who sat in the next room. Grandfather closed the door between the two rooms and had me to himself again. Then he repeated his question and awaited my answer. When I said, "God," Grandfather explained that if I really believed that God created man in His image and likeness, I need not be afraid of what folks said about my being a spastic. He added that I could talk plainly enough to be understood if I were not afraid to try.

The fact was that my grandfather taught me to go ahead and talk by making me believe that I both commanded and held his undivided attention while trying to express myself. Unlike most people, he knew my personal worth was present to be expressed, and that my physical difficulty could be made somewhat submissive to my will, once my fear

of my social environment should be destroyed and replaced by a new attitude toward myself and my surroundings. Speech specialists need a thorough understanding of this detrimental but common social environment, of the parental involvement therein, of the legion of impositions which it would inflict upon the spastic, and of the direct bearing environment has on physical response. Only when they are armed with this knowledge can they eliminate unsatisfactory environments and substitute wholesome ones which will encourage the spastic child to try to express his ideas and wants. Parents need to know how to do their important part of freeing themselves and their spastic children from unhealthy and unnecessary environments. Only the experienced physician or teacher is in a position to give these parents this information in a correct and impressive way.

One of the most vital points to be dealt with is that parents be divested of the fixed notion that the spastic youth is lacking in personality and that therefore they are called upon to share their own personalities with the spastic. Along with the adverse social situation, this parental notion would smother any self-assertion on the spastic's part, thus greatly interfering with his self-expression. This social barrier, of which a speech difficulty is but a symptom, can be put out of the spastic's way of progress only as his parents, especially his mother, are rehabilitated to recognize the need for permitting the child to develop his own personality. The spastic is not the same type of patient, for he cannot be rehabilitated—he is to be habilitated! Hence, his teacher of school subjects and all those who would give him an opportunity to progress in his efforts to carry on in life afford him the sort of practical help he needs most.

In doing efficient work with the spastic, teachers need to have all this knowledge concerning environment so firmly in mind that they never lose sight of it. The use of such knowledge makes the teacher's work for and with spastic pupils far less laborious and difficult than it otherwise might be and meets with a due amount of success. The spastic pupil needs to be understood, and the first step in this direction is to learn that it is frequently the environment out of which he comes that is the difficulty. The more thoroughly this social situation is understood, the more readily and efficiently can a teacher work with a spastic pupil. This is especially true in teaching a spastic to speak.

In managing my own affairs, I meet about two hundred strangers each year. Thus I have learned a great number of things regarding my listeners' varied abilities to understand the defective speech of the spastic.

One's reaction to the spastic condition and so one's attitude towards the individual who has this condition to endure depends on the healthiness of his own mind and body. According to whether his own reactions are healthy or unhealthy, one is capable of learning to understand that the spastic condition does not necessarily interfere with the personal worth and rights of the person who is spastic. One's psychological attitude towards the spastic is determined largely by whether one can understand what the spastic tries to say, and the spastic's response to this attitude has much to do with whether he can make himself understood.

I meet with the best success when I type my part of the first few interviews I have with strangers, for, as I type, the stranger becomes convinced that the spastic condition does not interfere with my personal worth, and this conviction encourages him to give the extra attention it takes to understand what I say.

When anyone tries to catch my thought and to understand what I say, he shortly learns to understand my speech fairly well. If, however, one tries to imagine what I try to say, he never becomes well enough acquainted with my thought to understand my poor speech because he attempts to credit me with having voiced some thought of his own. Again, a stranger's ability to understand my poor speech depends largely upon his interest in carrying out the purpose he had in mind when he willingly made an appointment with me.

In my own experience, I find that the less I think of a person, the less I care what sort of an impression he has of me, the less I care whether he understands what I say, the more self-possessed I feel, and therefore the more readily he understands what I say.

Anyone who is going to work with spastics—and with most speech-handicapped children—should understand the importance of environment and an understanding attitude in helping them to express themselves orally and otherwise.

TEACHING CRITICAL THINKING AND THE USE OF EVIDENCE

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THE teacher of public speaking and the teacher of history face many common problems, some arising from their parallel contributions to liberal education and some from their use in elementary work of much the same kinds of study materials; i.e., official documents, speeches, articles, essays, etc., bearing upon the social scene. Among these common problems one might be defined as follows: How to provide that the student of public speaking or of history shall learn the habits of reflective or critical thinking. There is general agreement that the student of the liberal arts should be taught critical thinking or "operational logic" as it was called by Hoyt Hudson, late editor of this JOURNAL and author of the stimulating book, *Educating Liberally*.[1] And there are, no doubt, many who agree with him that as a characteristic of liberal education "the arm of operational logic" should not be regarded as the highest achievement but rather as preliminary and subordinate to the "arm of imagination." There is also a good deal of agreement regarding the nature of the various skills that are associated with critical thinking.[2] Disagreement arises when we ask the question, how shall we teach critical thinking.

In general two kinds of answers are given. Many believe that orthodox methods of instruction are sufficient. In other words, the student will learn to think critically as a by-product of studying in a traditional course in public speaking or history. Others believe that it is better to make the teaching of critical thinking a specific objective of the course, and to plan part of the work of the course with this end in view. Such planning may involve no more than slight rearrangement of traditional ma-

[1] H. H. Hudson, *Educating Liberally* (Stanford University, California), 1945.

[2] In SPEECH MONOGRAPHS, X (1943), are two articles which discuss critical thinking in relation to the teaching of public speaking, and in their footnotes refer to much of the literature regarding critical thinking and liberal education. The articles are: A. Johnson, "An Experimental Study in the Analysis and Measurement of Reflective Thinking"; W. S. Howell, "The Effects of High School Debating on Critical Thinking."

terial combined with particular attention to or emphasis upon logical method. On the other hand, the planning may involve the introduction of new material and the construction of special exercises to teach critical thinking.

During the past twenty years the writer has experimented with these methods of teaching critical thinking in connection with a course in freshman English history. He has no figures to produce in support of his opinions regarding the merits of these methods. He confesses to the belief that the best way to attain a given objective in teaching is to plan for it and where necessary and possible to devise instructional materials that are intended to achieve it. In the following pages, he reports his experience in preparing and using such materials because he believes that within a well defined area of critical thinking he has found an effective teaching procedure, one that may with adaptation be found suitable in the teaching of certain aspects of public speaking as it is in the teaching of history.

What is this well defined area of critical thinking? It is the ability to select, appraise, and draw conclusions from evidence bearing upon the social scene. This evidence as it relates to public speaking consists of official documents, speeches, articles, etc., referred to above. In the field of history these documents are usually referred to as sources, and will be so described from this point forward.

Though the study of history in American colleges and universities includes at all levels from the freshman year onwards some work with historical sources, teachers differ widely in their answers to the questions what sources should be used and how and why should they be studied. Their differences have not grown into a debate because history teachers have little interest in the use of sources. Textbooks or more advanced historical works are in almost every instance the chief means of instruction. The historical source comes into the reading program usually as a contemporary record whose purpose is to make vivid a scene, a point of view, or a constitutional settlement.

This casual use of sources is characteristic of a recent trend in the method of teaching history. Thirty years or more ago, many teachers set before their students so-called "source problems"; that is, exercises requiring the examination of a group of sources bearing upon some significant historical event or development. Here also the principle purpose of the study was to make vivid the event or development. The teacher explained, for example, that the evolution of free speech was important in the history of western civilization, and then put before the student a group of sources bearing upon the subject. These sources were edited and arranged in such a way that they posed problems—problems of interpretation, of conflicting evidence, etc. While learning to understand more fully the steps in the evolution of free speech, the student learned something about handling historical evidence. The topics chosen for these problems were usually the important events and developments occurring in the period covered by the course. Having made his choice of topics on this basis, the editor had to take his chance regarding the difficulty of the problem from the point of view of analyzing the evidence. Indeed, when his period began in a time of few and obscure sources, his first problem might be his most difficult.

The experiment to be described differs from recent practice in teaching history by appropriating about one-fourth of the student's time for the study of sources. It differs from the older practice by setting up problems that are constructed

primarily to teach how to handle evidence, and by putting them before the student in a sequence which leads him from the more simple to the more difficult skills.

How shall we distinguish between simple and difficult skills? The most elementary distinction would seem to involve merely the question of number. One source of a given kind presents fewer difficulties than a number of sources of the same kind. Another distinction turns upon the nature of the source or sources. The trustworthy record of fact presents fewer difficulties than the untrustworthy; the first hand account presents fewer difficulties than the second hand. Finally, there is the question of what we are trying to learn from the source. To select from a newspaper simple factual information—for example, regarding the space given to advertising—will be more simple than to try to learn the political convictions of the editor or newspaper owner from a study of editorials and of the method of presenting news. These criteria, though elementary, seem to provide a fit guide for the purpose of constructing exercises to be used in a freshman course.

Our first step must, therefore, be to find a source whose dependability as evidence is beyond dispute, and to put before the student the task of selecting from it items of factual information. Let us consider two simple analogies. From the current edition of *Who's Who in America* we might require the student to discover the number of foreign born persons among those listed. From a daily account book of miscellaneous expenditures we might require the student to select certain items and to find the total spent on these items during a period of a week, a month, or a year. The principal requirements regarding the document to be used are that it should deal with information of a simple sort, and that the items to be selected should be scattered throughout the source in such a way that a task of selection can be defined.

In early English history there is a source which at first sight would seem to meet these requirements; namely, Domesday Book. This record, compiled in William the Conqueror's reign, lists district by district the names of property owners; the classes of inhabitants, the amounts of rent and other services owing yearly from individual parcels of land and so forth. But Domesday Book will not serve our needs because the terms used in describing the various classes of men and their duties are the cause of much controversy, and no amount of editing, translating, or cutting will eliminate these controversial items. The best source I have found is a set of instructions written in 1241 by Robert Grosseteste for a widow who had inherited an estate from her husband, and who needed advice on how to manage it. Grosseteste talks about the duties of different kinds of tenants, about household servants, and about what to raise on the estate and what to buy in the market.

Let us examine a passage from the instructions. "Command that in no way there be in your household any who make strife, discord, or divisions, in the hostel, but all shall be of one accord, of one will as of one heart and one soul. Command that all those who work at a craft be obedient and ready to those who are over them in the things which belong to their craft.

"Command that your alms be faithfully gathered and kept, nor sent from the table to the grooms, nor carried out of the hall, either at supper or dinner, by good-for-nothing grooms; but freely, discreetly, and orderly, without dispute and strife, divided among the poor, sick, and beggars.

"Command strictly that all your

guests, secular and religious, be quickly, courteously, and with good cheer received by the seneschal from the porters, ushers, and marshals, and by all be courteously addressed and in the same way lodged and served.

"Make your free men and guests sit as far as possible at tables on either side, not four here and three there. And all the crowd of grooms shall enter together when the freemen are seated, and shall sit together and rise together. And strictly forbid that any quarrelling be at your meals. And you yourself always be seated at the middle of the high table, that your presence as lord or lady may appear openly to all, and that you may plainly see on either side all the service and all the faults. . . ."

The whole set of instructions is well organized in terms of the information Grosseteste wishes to give the widow. It refers, however, in an incidental way, as the extract shows, to different classes of persons who live on the estate, and in other parts to various agricultural practices, and to the use of money and of goods as means of exchange in the economic life of the estate. By questions requiring the student to assemble information on these matters the teacher is able to show that careful study of Grosseteste's instructions make possible the reconstruction of a picture of life on the estate which is not apparent as a result of hurried, uncritical reading.

The next step would seem to require the use of more than one such source. We are not yet looking for sources that provide conflicting evidence, but for sources which supplement one another. The student is to select information from more than one source and fit together what he finds into a single pattern. An excellent opportunity for doing this is provided by the letters written during the action against the Spanish Armada in 1588. This action lasted about two weeks, and while the fleets were sailing up the Channel and into the North Sea captains of English ships sent ashore letters describing what had happened. In some instances these letters are an account of a single day's fighting. In others, they attempt a survey of what had taken place during a week or ten days. Not all of the writers saw exactly the same series of events but each one reported his own item of news. We, therefore, have a series of dependable accounts which can be used to supplement one another. The task put before the student is to compile from these fragmentary records a connected story of the whole action.

We are now in a position to deal with conflicting evidence. It will be well, since we are still in the elementary stages, to have our conflict concern matters of fact rather than questions of motive. For this purpose a useful exercise can be found in the records of the Cromwellian venture known as "The Western Design." Cromwell's government sent an expedition to San Domingo and the expedition failed. Some months after its failure the leader of the expedition and others who had taken part in it wrote accounts of what had happened. One or two diaries kept by men who took part in the expedition are also available. The sources deal with half a dozen significant events occurring in an action that lasted only a few days, and they present a conflict of evidence which can in most instances be resolved by careful analysis. The student is led by questioning to discover where each writer was at each stage of the action. In this way he comes to see that most of the conflict of evidence is caused by each writer's having put together a story partly from what he saw and partly from what he learned at second hand. In regard to one event contradictions are allowed to stand because the evidence does not resolve them.

The student learns that in some instances conclusive factual information is not available.

We pass next to the attempt to determine motive. Our exercise should be concerned solely with this problem and for this reason should not be complicated by questions regarding the sequence of events or the dependability of the evidence. Late 17th century British history provides a satisfactory incident, the Massacre of Glencoe, in which agents of the Scottish government put to death members of the clan Macdonald. Our sources are certain official declarations that were said by the agents to justify their acts, together with the letters of those whose interpretation of the declarations caused the massacre. The problem is, did they perform their duty as defined by the declarations or did they purposely misinterpret the declarations in order to pay off a grudge against their enemies. By answering detailed questions which call for the analysis of each source the student assembles the evidence necessary for solution of the problem.

In later exercises, which for want of space we shall not describe, the student proceeds to the determination of motive in a situation where the evidence is biased. He comes at last to an exercise concerning the abdication of Edward VIII which is intended to afford a review of all the skills he has used in his study of sources. This brings him up-to-date in the simple chronological sense. And since the sources for the exercise are contemporary documents, speeches, etc., it brings him up-to-date in the sense that he is handling evidence of the kind on which he must base his judgments regarding contemporary public affairs.

Let us recapitulate what it is we have tried to teach the student. First, that a statement of miscellaneous facts may, by planned selection of items, be made to supply a record which at first sight it does not contain. Second, that the information presented in a number of separate statements may be fitted together to form a connected story. Third, that in the case of a conflict of evidence regarding matters of fact each source must be examined in order to discover its date, who the writer was, and where he was when the events he reports took place. And finally, that in considering any source which deals with matters of opinion the statement of the writer must be searched for evidence bearing on his opinion of the subject discussed so that the worth of his statements may be estimated.

The foregoing brief description of the exercises will make it clear that in every instance the sole consideration in constructing an exercise was to teach students how to handle evidence. At no time was the topic for the exercise considered in terms of its historical importance. The whole undertaking—which, as has been said, involves appropriating about one quarter of the student's time—would perhaps appear more respectable to most teachers of history if the topics dealt with were of outstanding importance in English history. But the simple fact is that the sources bearing upon outstanding events in English history do not meet the requirements described in the account of individual exercises. For the historian there is, of course, the additional problem of making at least a rough approximation between the topic of a given exercise and the historical period being dealt with at the stage in the course when work on the exercise is undertaken. The logical and the chronological order of the exercises must be kept in harmony. For the teacher of public speaking a similar problem would exist. He would find it necessary to relate the logical order of his exercises to the orthodox pattern of his course.

At this point it is appropriate to answer questions about the physical form of the exercises and the use made of them by the student in the classroom and out of it. The exercises range in size from 10 to 30 pages of mimeographed material, the first, of one source, being the shortest. In most instances it was thought advisable to write a short introduction setting the events dealt with in the sources in their historical framework. Questions were included in the exercise. For the early exercises these questions simply ask the student to select the desired information and, when this has been done, they ask him to put the information together in the form of an essay or connected story. For the later exercises, as has been suggested, the questions call attention to vital words and phrases and to conflicts of evidence. These questions also are the preliminaries to general questions asking for an opinion on the larger issues raised by the sources.

Introduction, sources, and questions are fitted together with sufficient care and attention to detail to make the exercise as nearly as possible self-teaching. But in practice each exercise is made the subject of one or two periods of classroom discussion before the student is called on to prepare written answers. It need hardly be said that college freshmen have little or no experience in handling evidence. The careful interpretation of words and phrases and the recognizing of conflicts of evidence are skills which they develop only after a good deal of direct personal instruction. It is, however, the experience of the writer and his colleagues that class room discussion of questions presented by exercises of this kind never fails to engage the liveliest student interest. The student pays attention and argues vigorously in defense of his opinion because he and his fellows have in their hands all the materials for argument. In this respect student and teacher take part in discussion as equals.

If, for the time being, it be accepted that the procedure described above is a satisfactory way of teaching freshman history students how to handle evidence, the question might be asked what has been accomplished that is significant for the teacher of history or the teacher of public speaking. Have we taught students how to think critically? We might answer that we have taught them how to think critically within a well defined area. We have not taught them how to define a problem, or how to go out into the library and collect evidence, or how to recognize the relations between the parts and the whole, and so forth. We have been dealing with a single well defined area. Is the use of exercises the only means of teaching students to think critically? No, certainly not; the normal methods of instruction have their use. But in the opinion of the writer the well-planned course should provide instruction in critical thinking both by means of lectures, readings, reports, etc., and by means of carefully prepared exercises.

As a final question the teacher of public speaking might ask is the work of preparing a series of exercises likely to be a large undertaking. The answer is yes. For even if the stages in the handling of evidence as described above are accepted as suitable for a public speaking course, and even if the necessary documents come to hand readily, there remains the task of editing and of devising the necessary questions. In one respect only is the teacher of public speaking likely to have an advantage over the historian. His sources are more numerous and wide ranging and in consequence the task of finding what he wants is likely to be easier.

It might be supposed that the final

question would be whether such an undertaking as this is worth the necessary expense of time and energy. But the reader will have answered this question long ago. If his answer is a decided negative, it will perhaps be appropriate to remind him that re-invigoration of teaching in the liberal arts must come in part from the attempt to improve methods of instruction. At the present almost everything that stands as discussion of liberal education is an examination of its objectives. The remedy for this state of affairs will be found when teachers of the liberal arts give to the preparation of materials for instruction as much time as they give to the preparation of materials for research.

FINDING A SPEAKING-LISTENING INDEX

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IN THE teaching of speech, listening is beginning to receive a greater share of attention than heretofore. This study deals with one aspect of the speaking-listening problem: Finding an index of the degree of accuracy with which the theme and main ideas of the speaker are communicated to the listener.

In order to clarify the purpose of the study, it should be explained that the word "theme" here means a sentence summary or gist of the talk. The main ideas mean the main statements or divisions in the body of the talk which support, describe, or develop the theme. The attempt to find a speaking-listening index was carried on in five sections of the ASTP English III course at Ohio State University. Since the students were concerned only with speeches to clarify or to inform, the purpose of this study was to find a simple measure of the extent to which the speaker made his theme and main points clear.

The procedure was very simple. Each student gave a five-minute clarifying talk based on a prepared outline which included theme, main ideas, and supporting details. At the end of the talk each listener was asked to write on a prepared form what he considered were the theme and main ideas of the speaker. Thus we obtained a written record of what the speaker intended and what the listener understood to be the theme and the main ideas.

The next step was to compare the speaker's outline of theme and main points with that of each of the listeners. This comparing was done by the speaker and checked by the instructor. The following set of instructions was given to each speaker and explains the steps which were taken to find the speaking-listening index.

First Step:

Read the speaker's theme. Compare it with the listener's statement of the theme. If the listener's statement is correct, mark a C in right margin. If the listener's statement is partly correct, mark a P in right margin. If the listener's statement is incorrect or is missing, *make no mark of any kind.*

Second Step:

Read the speaker's first main idea. Compare it with the listener's statement of this main idea. Then mark exactly as above. Remember to mark only those statements of the listener's which are *correct* or *partly*

correct when compared with the speaker's statement. If the listener has omitted the main idea altogether or has it completely wrong, *make no marks.*

Third Step:

Follow the above procedure with each of the speaker's main ideas.

Fourth Step:

(1) Count the number of items marked C on all listener sheets.
(2) Count the number of items marked P on all listener sheets.
(3) Count the number of listener sheets.
(4) Count the number of items in the speaker's sheet, i.e. theme and main ideas.

Fifth Step:

Using the data in fourth step, work the following formula:

$$I = \frac{P + 2C}{.02N_i\ N_e}$$

C = Total items marked correct
P = Total items marked partly correct
N_i = No. of speaker's items, i.e., theme and main ideas
N_e = No. of listeners
I = Speaking-listening index. This will result in a score somewhat between 0 and 100 and will indicate the degree of success in communicating theme and main ideas.

The above formula is based on the plan of assigning a value of 0 to all items marked incorrect or missing, a value of 50 to all items marked partly correct, and a value of 100 to all items marked correct. The formula then simply becomes a method of finding the average of all the ratings of all the listener responses. As noted in the directions, *I* becomes an index of the effectiveness of speaking or listening or both.

It should be explained that the students had no difficulty in following the instructions for finding the speaking-listening index as outlined above.

The critical reader will note at once that a crude three-point rating (correct, partly correct, incorrect) was used, but that the end result was a refined score (0-100). The results, therefore, may not be very useful for purposes of research but may be extremely valuable as a teaching device. It is for this reason that no extended statistical summary is given here. The following items, however, will illustrate the nature of the results.

Student No.	*First Speech Index*	*Second Speech Index*
1	26	52
2	0	60
3	42	87
4	53	59
5	17	72

Average Speaking-Listening Index for All Students.

First Speech	*Second Speech*
32	67

These figures indicate clearly the ineffectiveness with which most speakers communicated theme and main ideas in the first speech and the rather marked gains in this respect made in the second speech. For reasons already stated it is not so important to determine the statistical significance of such gains. It is important, however, to point out that these scores helped to make students aware of a glaring weakness: The inability to make theme and main ideas clear and impressive to the listener.

The speaking-listening index also motivated the students to analyze why the score was so low in the first speech. Since each speaker was also on the listening end many times, it was relatively easy for him to point out why the theme and main ideas were not clearly communicated. For example, he readily discovered that often the theme was stated vaguely, or was not reiterated, or he found that main ideas were not clear-cut and logical, were too broad or too detailed to be clear, etc. He became aware of certain obstacles to listening, such as uninterest-

ing material and monotonous delivery. Such discoveries led naturally to a discussion of how to overcome these speaking difficulties and motivated the student to achieve a higher speaking-listening index in the next speech.

THE MEASUREMENT OF SPEECH RECORDED ON FILM

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Michigan State College

THE recording of speech on sound film, as many recognize, can be an extremely useful teaching device, for both student and teacher can analyze the result at leisure and in detail. But few teachers of speech, especially teachers of public speaking, oral reading, and acting, fully appreciate the usefulness of the sound film as a record from which objective measurements of certain elements of speech can be made. In this article I wish to suggest some of the possibilities of speech-on-film as a record for measurement.

Every motion picture is taken on, and reproduced from, a reel of film consisting of a series of pictures, or frames, identical in size and identical in spacing. If the film also records sound, the frames also represent identical units of time. The frames of silent film do not necessarily represent identical units of time, for silent motion picture cameras can be set at different speeds and will vary from these speeds, in turn, if the hand-wound spring is not kept at the proper tension.[1] On the other hand, sound motion picture cameras are run by electric motors at an unvarying rate of twenty-four frames per second. The frames of sound film, consequently, are identical in timing; each is one twenty-fourth of a second. No matter how bizarre the setting and costumes and action of a commercial motion picture, no matter how many shifts in camera angle, cuts, retakes and splicings, there still remains the accurate record of the film, always measured in twenty-fourths of a second. And while the public has universally acclaimed the illusions of the cinema, the scholar has seemingly neglected the precision of sound film as an instrument of measurement.

[1] The Model K-8 Keystone camera, for example, can be set at any of three speeds: "Normal—16," "Low—12," "Slow Motion—48."

The Frame as a Unit of Measurement

Sound motion picture film is an excellent instrument for research for two principal reasons. First, it is an objective and permanent record that can be studied at will, either by means of reproduction or by direct examination. Second, it is a measured record consisting of units of sound and picture automatically registered in twenty-fourths of a second. It can be used for measuring aspects of sound or action separately. It is particularly suited for measuring a sequence or "event" that combines sound and movement and that is performed within a limited area. In short, sound film is an excellent instrument for measuring the various aspects of the delivery of a speech. For example, delivery could be measured in respect to such elements as the following: the length of pauses, the rate of phrases, continuity of eye contact, shifts in the direction of gaze, posture, shifts in position, facial expressions such as of pain or surprise, descriptive or

conventional gestures. Such measurements could be made of the delivery of noted actors, oral readers, or speakers, and the measurements could be applied to a selected phrase or movement, or to the sequence of the phrases and movements in any given passage or speech.

To illustrate some of the possibilities of measurement, I shall draw upon a recent investigation I made of speech recorded on sound film.[2] The basic material was four reels of film containing a series of brief speeches given by an average group of students, a class of eighteen engineering students at the Edison Institute of Technology. Each film, produced through the courtesy of the Ford Motor Company, was taken in unbroken sequence without benefit of special scenery or costumes, without any change in the placement of camera or microphone.

When the films had been printed, they were analyzed by two methods: First, by observation during the moments that they were being reproduced at normal speed, and second, by a direct, frame-by-frame study of the films. First, an attempt was made to judge the quality of the recorded speeches by viewing them while they were projected again and again. It was found that repeated observation of a speech gave one an opportunity to check his first opinions, to observe small details, and in general to improve his ability to judge the effectiveness of the speech. But this procedure did not eliminate subjectivity of judgment. For an objective analysis of any element of speaking ability it seemed necessary to obtain exact measurements, and these could not be made during the fleeting moments of reproduction.

Next, analyses were made directly from the films, and it soon became apparent that the frame is an excellent unit of measurement. It is clearly defined on the film; it is a unit whose duration of one twenty-fourth of a second is sufficiently brief for all ordinary measurements; it makes possible measurements of relationships between the audible and the visible inasmuch as the same unit is recorded on both the picture and sound tracks. Finally, there seemed to be no absolute limit to the measurements that could be made in terms of the frame.

At no time in the course of my study did it seem reasonable to say, "This particular element of sound or movement can never be measured on sound film." Even so transient a thing as the changes in facial expression, or so subtle an element as timbre, can *conceivably* be measured—in terms of muscular changes per twenty-fourth of a second, or on the basis of the changes in the configuration of the sound track pattern.[3] As intensity is indicated on the sound track by area, it too could be measured in terms of the frame if one devised a means of measuring the amount of light that passes through a single frame of sound track. Less difficult than intensity to measure is pitch, for it is indicated by the frequency of the peaks in the sound track; middle C, for instance, has a frequency of 256 vibrations per second, or 10.7 vibrations per frame. The number of peaks per frame can be counted, the most successful method I have discovered being to project an enlarged image of a section of film upon a screen.

Examples of Measurement

The measurements suggested above are principally suited to the laboratory

[2] The results of this investigation were used in my doctoral dissertation, *An Objective Study of Growth in Four Aspects of Speaking Ability*, University of Michigan, 1944.

[3] The sound track referred to in this article was recorded by the variable area method. Sound track recorded by the variable density method does not vary in width.

analysis of speech. They were not made in my investigation. Of the visible elements of speech I measured the amount and pattern of eye contact with the audience and the number and duration of hand and arm gestures; of the audible elements I measured gross rate and the timing of pauses and phrases. With the aid of a magnifying glass I found it possible to measure the duration of such transient movements as the blinking of the eyes (normally two or three frames) and the beginning and end of sound and silence.

To illustrate the measurement of eye contact, I shall present the sequence of one speaker's glances from his audience to his notes during his entire speech. The measurements are in frames and are purely quantitative.

Looking at Audience		*Looking at Notes*	
Number of Glances	*Number of Frames*	*Number of Glances*	*Number of Frames*
1	49	1	50
2	21	2	21
3	29	3	41
4	7	4	35
5	46	5	55
6	7	6	110
7	4	7	84
8	16	8	60
9	11	9	81
10	10	10	38
11	9	11	78
12	37	12	2 (blink)
13	3		
Total	249		655

To illustrate the measurement of the timing of phrases and pauses, I shall limit myself to a brief explanation and to one illustration. To make such measurements, one must establish the exact wording of a speech and the location of each perceptible pause, and then count the number of frames of each pause (indicated on the sound track by a narrow, patternless line) and of each word or group of words between the pauses. A perceptible pause was defined as one of three or more frames, because adult observers consistently failed to agree on the existence and location of briefer pauses;[4] and a phrase was defined as the word or group of words between two perceptible pauses.

Having completed the foregoing measurements, one has both a pattern of pauses and phrases and also a set of figures that, taken in conjunction with the number of syllables, can be used to compute the rate of sentences or of phrases. For illustration we shall examine two sentences taken from a speech explaining the testing of automobile engines.

First, the two sentences are set up in their sequence of pauses and phrases, with two figures following each phrase, the first giving the length of the phrase in frames, the second giving the length of the pause in frames:

Load is applied to the automobile	43 — 16
engine by decreasing the field	
resistance in the dynamometer.	60 — 36
Temperatures are taken	27 — 5
from the wind tunnel	20 — 14
by thermocouples	21 — 16
which are connected to instruments	29 — 4
outside the tunnel	21 — 14
facing the observer	23 — 5
in a semicircle.	23 — 13

Second, the measurements of the two sentences are set up in tabulated form, the terms "unit-by-unit rate" and "continuous rate" indicating the average number of frames per syllable in each phrase and in the totalled phrases, and the term "unit-by-unit deviation" indicating the amount that the rate of each phrase differs from the continuous rate:

[4] The threshold of recognition of sound intervals, however, is between 5 and 15/1000 of a second for the human ear. See L. S. Judson and A. T. Weaver, *Voice Science* (1942), p. 323.

Length of Phrase in Frames	*Number of Syllables*	*Unit-by-Unit*		*Length of Pause in Frames*	
		Rate	*Deviation*	*Within Sentence*	*End of Sentence*
43	12	3.6	.2		
				16	
60	16	3.8	0		
					36
27	7	3.9	.1		
				5	
20	5	4.0	.2		
				14	
21	5	4.2	.4		
				16	
29	9	3.2	.6		
				4	
21	5	4.2	.4		
				14	
23	6	3.8	0		
				5	
23	6	3.8	0		
					13
267	71		2.1	74	49
Continuous rate—		3.8			
Mean—			.23	10.6	24.5

Additional calculations—for example, the percentage of pause, or the rates of individual sentences—can be made. Similarly, the measurements of visible elements can be related to the same speech. Eye contact, for example, is maintained throughout the two sentences; and one gesture of the hands and arms is made. It is a descriptive gesture, reinforcing the phrase "in a semicircle"; it is made with both hands, and its duration is 26 frames.

Useful as speech-on-film is for measurement, I wish to make it clear that I have not succeeded in isolating or measuring the individual syllables of speech, chiefly because I have not learned to read speech directly from the recorded pattern of the sound track. One must acquire this ability before he can ascertain the limits of usefulness of the frame as a measuring device—before he can measure the rate or pitch or intensity of the individual syllables of normal speech. Such a skill is worth acquiring because of the extraordinary precision made possible by the frame.

Conclusion: Future Measurements

That the frame is an excellent unit of measurement, worthy of further use and study, is the assumption underlying the three concluding statements:

1. Anyone who has access to sound film recordings of speech can measure (a) the duration of visible movements, such as gestures or eye contact, and (b) the duration and timing of pauses and phrases.

2. Further research can be expected to establish the methods whereby other elements of speech can be measured in units of the frame.

3. It is reasonable to expect that the unit of the frame will be equally accurate and equally useful in measuring sounds and movements other than those of speech, for example, the sounds and movements involved in operating a machine, performing a surgical operation, or playing a violin.

THE FORUM

The National Association of Teachers of Speech
Treasurer's Report

For Period from July 1, 1944 to June 22, 1945

Sales

Memberships:		
Regular Memberships	$9,743.00	
Sustaining Memberships (Unassigned Income)	697.40	$10,440.40
Monographs		1,265.41
Directory (1945 Issue)		509.00
Bulletins		33.85
Miscellaneous Copies		570.42
Placement Service		593.00
Advertising:		
Quarterly Journal	1,737.00	
Directory	1,102.50	
Convention Exhibits	76.00	2,915.50
Convention Registrations		1,332.50
Binding Services		7.50
Interest		22.96
		$17,690.54
Special Items:		
Sale of Safe	75.00	
Insurance Rebates	11.01	
Convention Luncheon Tickets	641.55	727.56
		$18,418.10

Assets

(As of June 22, 1945)

Cash in Commercial Account			$1,090.60
Reserve Fund:			
Savings Account	$ 561.28		
Bonds:			
Series F:			
17—$ 25.00 Bonds	$314.50		
3— 100.00 Bonds	222.00		
1— 500.00 Bond	370.00		
Series G:			
7— 100.00 Bonds	700.00	1,606.50	2,167.78
Accounts Receivable			513.65
Current Assets			3,772.03
Inventory of Publications at Cost (Balanced stock)*			5,015.00
Office Equipment (less depreciation)			1,090.75
Miscellaneous Office Supplies			15.00
			$9,892.78

* 5,269 copies of the Quarterly Journal, representing surplus to meet the demands of returning members from the armed services, to supply current-year bound volumes for Sustaining Members, and for promotional and good-will activities, are not included in inventory of publications.

Expenditures

(For Period from July 1, 1944 to June 22, 1945)

Publications:		
Publication of Quarterly Journal	$5,446.29	
Publication of Monographs	811.24	
Publication of Directory	833.33	
Special Printing	151.50	
Repurchase of Old Copies	25.50	$7,267.86
Mimeographing and Miscellaneous Printing		
Stationery	$ 89.37	
New Solicitations	529.19	
Renewals	202.17	
Placement	37.19	
Convention	395.65	
Sustaining Members	7.68	1,261.25
Postage and Distribution		1,246.79
Clerical and Secretarial		4,978.21
Officers and Committees:		
Executive Vice-President	$ 356.53	
President (1944)	50.36	
President (1945)	2.87	
Vice-President (1944)	113.03	
Vice-President (1945)	115.16	
Executive Secretary	500.00	
Debate and Discussion Committee	50.00	
Secondary School Committee	50.00	
Contemporary Public Address	4.12	1,242.07
Convention		135.02
Special Items:		
Commissions	$ 371.21	
Bank Charges	39.22	
Binding for Sustaining Members	311.67	
Office Equipment Maintenance	28.50	
General Office Expense	99.66	
Insurance (See rebate item on income)	32.41	882.67
Reserve		118.50
Special Council Appropriation		100.00
American Council on Education		100.00
Convention Rebates		10.00
A.S.C.A. Share of Convention Fees		217.11
Luncheons		604.74
		$18,164.22

BUDGET OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Fiscal Year, July 1, 1945 to June 30, 1946

Publications:		
QUARTERLY JOURNAL	$5,400.00	
Monographs	700.00	
Directory	700.00	
Old Copies	100.00	$ 6,900.00
Mimeographing and Miscellaneous Printing:		
Supplies	325.00	
New Solicitations	325.00	
Renewals	140.00	
Placement	80.00	
Convention	325.00	
Sustaining Member Services	25.00	1,220.00
Postage and Distribution	1,250.00	
Clerical Expense	4,230.00	
Washington, D.C., Office Ex. V.P.	1,000.00	
Officers and Committees	400.00	
Executive Secretary's Stipend	500.00	
Convention	225.00	
Commissions	450.00	
Binding for Sustaining Members	275.00	
Office Equipment	595.00	
Office Supplies	140.00	
Insurance	20.00	
Reserve Fund	100.00	
American Council on Education	100.00	
Expense of Moving National Office to Columbia	450.00	9,735.00
Total		$17,855.00

The above budget was drawn up by the Finance Committee (Alan H. Monroe, C. T. Simon, and G. E. Densmore, Chairman), and has been approved by a mail vote of the Executive Council.

BETTER ORGANIZED CONVENTION PROGRAMS

At the 1944 convention much interest arose in a proposal for improving our convention programs, which deserves the favorable attention of the ASSOCIATION. We would replace the present rather casual, hit-or-miss, and fundamentally undirected planning of the section meetings with a system of authorized and delimited groups, divisions, or sections in the traditional areas of our concern. Each group should have its own continuous and autonomous organization, subject to the authority of the Executive Council.

Thus there would be created sub-organizations, limited in power and responsibility to the planning and conducting of convention programs in Rhetoric, Public Speaking, Interpretation, Debate, History of Public Address, Phonetics, Theatre, Speech Correction, Speech Education, and such other areas as might be defined. Each of these permanent sections would elect officers at established intervals—a chairman and a secretary as a probable minimum—who would arrange the programs during their terms of office, maintain intelligent continuity and coverage from year to year in the programs, and conduct such business as might be desirable.

Something of this sort is already coming about, but in such a way as to threaten disintegration, or at least unfortunate dispersal of the various interests, within the ASSOCIATION. Two of our largest groups, drama and speech correction, have already organized separately, and their relations to the total convention programs are somewhat ambiguous. Had the NATS permanent sections in theatre and speech correction, the two affiliated associations would undoubtedly still hold their own conventions, but there would be regular, established, and reliable means by which they could contribute most effectively to the NATS programs without confusion or misunderstanding. Similarly, but as yet within the NATS, the people interested in interpretation programs are at present edging towards *de facto* independence and an unofficial permanent organization. Already, after the experience of only a year or two, many members are much pleased with the improvement in interpretation programs. In addition, they are happier in the sense that they have an easy way quite within their reach for getting what they want and getting rid

of what they don't want in their section programs.

Such a plan as we are recommending has long prevailed in the conventions of the Modern Language Association, and has worked well. In that association there are not only the permanent sections or groups, but various temporary sections which are authorized from time to time as demand arises. These temporary sections may become permanent after they have shown reasonable signs of life for a number of years.

The wide diversity of interests within the area of speech, greater probably than that within the MLA, seems to call for a recognition of the autonomy of special groups within the firm structure of the inclusive association. There is often an unfortunate tendency for one tone or one mood or one idea to suffuse and becloud the whole convention. This tendency would be arrested by sectional organization. We must of course give prominent place in our conventions, for example, to pedagogy, educational theory, and educational politics; but those concerns need not drive the matters of our study, teaching, and scholarly work from the floor of even the section meetings in phonetics and rhetoric. Under a permanent sectional organization, this danger would be very much reduced. At the same time the general meetings would be at the disposal of the directors of the conventions, to fill as they thought best or to turn over to such sectional programs as seemed fitting at the time.

Nor need the sectional organizations supplant or interfere with the many valuable association committees. As a matter of fact the allocation of responsibility for programs to section officers would leave many of the committees even freer than they are now to carry on the various investigative and promotional activities for which they are created.

The specific terms on which sections can exist and function need not be argued now. We believe, however, that now is the time, when constitutional revision is immediately before us, to relieve the First Vice-President of one of his most onerous tasks by placing control of the programs of all but the general sessions in permanently organized, autonomous sections.

—D. C. B.

OUR EXECUTIVE SECRETARIES

Doubtless no loyal, discerning member of this ASSOCIATION needs to be reminded of the devotion and efficiency that marked Rupert L. Cortright's six years as our Executive Secretary. The JOURNAL extends its tribute to him and to his capable secretary, Mrs. Welch. Those who have had occasion to work with him know of his cooperativeness, good will, and intelligent management of the ASSOCIATION'S affairs; those who wish evidence of Mr. Cortright's financial trusteeship need only consult the balance sheet that opens the Forum section. Our financial house has never been better kept.

The new Executive Secretary, Loren D. Reid of the University of Missouri, has our best wishes and our utmost confidence. Members of the ASSOCIATION can be certain that their interests will be served with the same devotion, energy, and efficiency that have distinguished his predecessor. Mr. Reid is known to members of the ASSOCIATION through his associate editorship of this JOURNAL, his membership on the Executive Council and various ASSOCIATION committees, his activities in the Eastern Public Speaking Conference and the state speech associations of Missouri and New York, and his term of office as Executive Secretary of

the Central States Speech Association. He will be assisted by Wayne N. Thompson, now Chairman of the Committee for the Study of Contemporary Public Address. Mr. Thompson joins the Department of Speech and Dramatic Art at Missouri as an assistant professor, the holder of a dual appointment under which he will give half time to teaching and half time to the affairs of the ASSOCIATION.

Through planning by Mr. Cortright and Mr. Reid the transfer of the Executive Secretary's headquarters has been made from Detroit to Columbia with the minimum of interruption to ASSOCIATION business. Excellent facilities to house records, files, and office equipment have been made available in Switzler Hall on the University of Missouri campus. All is ready for business as usual.

—K. R. W.

LETTER TO THE EDITOR

January 3, 1945

SIR:

In his article "The Indians Have No Word for It" [QUARTERLY JOURNAL OF SPEECH XXX (December, 1944), 456-465] W. Johnson writes that he can't see any reason why some writers, I among them, should call syllable repetitions stuttering. To show that I do not identify every kind of iteration with stuttering I want to quote from two of my more recent publications. In *Practice of Voice and Speech Therapy* (Boston, 1941) I wrote on page 172: "These iterations appear in many children, generally in the fourth or fifth year. They are a sign of an incongruity between the speech temperament and the ability to find in time the right word or the grammatical forms. They disappear under favorable conditions within a few weeks or months. In a small percentage of children they persist, become habitual and subject to self-observation." In an article in *The Nervous Child* (January, 1944), page 149, I wrote: "The first iterations are nothing but the result of a vacuum in the speech engine. . . . I counted the number of children in Vienna who went through a period of frequent or rare repetitions. I arrived at the impressive figure of 80 per cent. In about 2 per cent they persist and, sooner or later, are accompanied by other signs. . . . They obviously become habitual, because evidently the patient is not missing any word. Frequent iterations may also be a sign of neurosis."

From these quotations the conclusion can be drawn that I call only those iterations stuttering which are abnormally frequent and those which become subject to self-observation. If they are not considered symptoms of the trouble, namely the initial ones ("primary Clonus"), I fail to see how one could understand the development of the clinical picture since the later stages are merely the consequence of the first one. [*See* Froeschels, *Speech Therapy* (Boston, 1933), p. 190 ff.]

Sincerely yours,

EMIL FROESCHELS
Speech Clinic, Mount Sinai Hospital, New York City

INTERCOLLEGIATE DEBATE SUBJECT

Forrest H. Rose, Chairman of the Committee on Inter-Collegiate Debating and Discussion Activities, reports that as a result of a preferential vote of the chapters of Delta Sigma Rho, Phi Rho Pi, Tau Kappa Alpha, and Pi Kappa Delta, the following debate proposition has been selected for the coming year:

Resolved, That the policy of the United States should be directed toward the establishment of free trade among the nations of the world.

NEW BOOKS

HOWARD GILKINSON, *Editor*

Writers and Their Critics: A Study of Misunderstanding. By HENRI PEYRE. Ithaca, New York; The Cornell University Press, 1944; pp. xii + 340. $3.00.

"Criticism must always remain an adventure or an act of faith." (p. 183) "Taste, flair, and intuition remain, after all, the least fallible asset of any appraiser of art and literature." (pp. 8-9) Obvious inferences from the foregoing sentences of Henri Peyre explain why the main burden of *Writers and Their Critics* is the identification and description of the obstacles which have prevented and still prevent critics (as well as scholars and professors) from recognizing and appreciating the worth of their contemporaries in art and literature. Removal of wrong methods of criticism and wrong criteria of appraisal would not, of course, insure discovery and use of right ones; but the presence of wrong or inadequate methods makes critics quit looking for sounder methods and blinds them to the need. The critic probably cannot be told how to judge his contemporaries justly, except in terms suggesting the state of mind and feelings which will make him susceptible to works of genius when he encounters them. He can, however, learn to avoid the mental and emotional stereotypes, biases, and clichés which will vitiate his judgment.

In the first third or more of the book, Professor Peyre reviews the record of critics of the past: in the ancient world, in England, in the United States and Germany, and in France. From a very wide acquaintance with writers, artists, and critics from all countries he draws plentiful evidence, not that critics have often or usually failed to appreciate their contemporaries fully, but that with the possible exception of Boileau *all* the important and influential critics in every age and country have misjudged artists and writers of their own day almost without exception. This review of the situation, Peyre says, illustrates certain self-evident propositions:

> That a critic, as distinguished from a literary historian, must sooner or later venture to judge the recent works of literature, painting, and music, and in so doing show that his long familiarity with past masterpieces has not altogether blunted his ability to recognize new greatness. That the bold and lucid appraisal of his contemporaries is indeed the most treacherous task facing a critic, but by far the most challenging and momentous one; for by discharging it with honesty and courage, he can influence literature in the making, and mold timid and hesitant opinion. That, weighted by those exacting standards, great critics who were able to estimate the new as well as revalue the old have been very rare indeed, far rarer than great poets, great painters, great philosophers. (p. 137)

The reasons for this lamentable failure lie first in the power of certain "critical platitudes" deriving from personal prejudice, political or ideological partisanship; fear of the new, fanatic faith in limits that art has reached and must observe; the assumption that we live in an age of confusion, with no main currents, or in a transitional period; the belief that contemporary literature lacks patriotic elevation and universality; that contemporary literature is immoral, abnormal, unjust, degenerate, decadent. Next there is the fetish of obscurity and obscurantism, which Peyre exposes and counters for a whole chapter. Finally the author discusses "standards" and finds even the best of them as inadequate as the "myth of posterity," that easy resort of critics afraid to jeopardize themselves by judging their contemporaries. The academic critics, who should be the best, are the worst critics of the new in art and literature.

A reconciliation of scholarship, criticism, and literature is, however, possible. If this reconciliation is to take place, the critic must fulfill three obligations: to "receive a shock" in the presence of beauty; to interpret and communicate; and to judge, avoiding extreme dogmatism and excessive relativism. The academic professor of literature and art may fulfill these obligations if he will for-

sake his seven deadly sins (q.v.), not the least of which is his bad writing.

Writers and Their Critics in its original form comprised the Messenger Lectures delivered at Cornell University in the spring of 1943, by the Chairman of the Department of French at Yale University. It is a worthy successor to the excellent literary contributions to that series beginning with H.J.C. Grierson's in 1927. Professor Peyre is interesting, bold, exasperating, entertaining. The printed book retains some evidences of its original ŏral purpose: breeziness of style in many passages, and an ingredient of aphorism and extravagance (even impudence) of assertion intended, perhaps, to pique an academic audience. The incidental dicta are especially refreshing. There is scarcely a page on which a reader will not find literary opinions and critical appraisals of writers and artists which will move him to defend or to re-examine his own opinions. For example: "Analytical clarity and the lack of any demands on the reader's attention, almost succeeded in killing French poetry in the eighteenth century." (p. 199) Rhetoric, joined with sophistry, "constituted perhaps the only grave sin of Greek literature." (p. 13) "Hopkins and Yeats have probably been the only two English bards of world stature born since 1840." (p. 45) "Some plays by O'Neill are the best that have been written in the present century (*Desire under the Elms, Lazarus Laughed, Mourning Becomes Electra*)." (p. 73)

Read aloud and discussed page by page, this book would serve admirably as the basis for a long series of conversations or seminar sessions among students and scholars who still profess literature and art, and not merely social history studied from the evidence supplied by works of art and literature.

DONALD C. BRYANT
Washington University

A Short View of Elizabethan Drama. By THOMAS MARC PARROTT and ROBERT HAMILTON BALL. New York: Charles Scribner's Sons, 1943; pp. viii + 312. $2.00.

This is an attractive little book, in a bright, cheerful binding; the typography is excellent, and the style is, for the most part, lively, animated, and human, though—as in most collaborations—that cannot be said with equal force of all chapters.

The title is somewhat misleading, for what the book gives is a partial, rather than a condensed, account of the subject. "By design," says the Preface, "minor writers, however interesting, and plays of lesser importance have here been excluded. Exigencies of space have forced out a chapter devoted to the chief of Elizabethan dramatists, but the omission may be repaired by turning to Parrott's *William Shakespeare—A Handbook*, Scribners, 1934." Promoting the sale of another—and older—book may be a legitimate reason for excluding the chief of Elizabethan dramatists from a short view of Elizabethan drama; but it hardly seems fair to Shakespeare to blame his ostracism on "exigencies of space."

With the chief dramatist and the minor dramatists left out, one wonders just what the book is for. Without its companion volume it would not be very useful as a text for a first course; and without the minor writers it would not support an intensive graduate study. For the reader having some previous acquaintance with the field it is highly readable—even entertaining; but it seems to presuppose such acquaintance, and might be difficult for a young student approaching the subject as a beginner. At the same time it makes no great pretension to original reseach, and throws little fresh light on the subject. Perhaps its chief usefulness is as a "refresher course" for those who have forgotten much of what they once knew about Lyly, Peele, Marlowe, Jonson, Fletcher, and the rest. As such it is recommended.

The most important and unusual merit in this work is the impression it gives of a lively and humane interest in the Elizabethan drama itself and in the men who wrote the plays. The reader is made aware of the drama and theatre of Elizabeth's time as part of the current of life—the life really lived by an alert, robustious people. Analyses and evaluations are not solely in terms of bookish historical fact for its own sake; rather they are in terms of the human why and wherefore, and they seem to be motivated by a love of theatre as well as drama. That is doubtless the reason why the volume seems more readable than some books on drama, and why it should make more appeal to readers of the QUARTERLY JOURNAL. The chapter on "Actors and Theatres," though neither very lengthy nor very profound, is especially pleasing from this point of view. But even in the passages on specific dramatists and their plays there is evidence that the present authors are in-

terested in the methods of the playwrights as playwrights and not merely as writers.

JOHN DOLMAN, JR.,
University of Pennsylvania

The Communication Arts. Sponsored by the National Policy Committee for the High-School Victory Corps. Superintendent of Documents, United States Government Printing Office, Washington 25, D.C. 1943: pp. 75. $.25.

With a foreword by John W. Studebaker and an introductory statement by Elmer Davis, *The Communication Arts* was published by The Federal Security Agency and the United States Office of Education. It followed a handbook made available in September of the previous year entitled, *The High-School Victory Corps,* which contemplated the use of every subject in the curriculum in forwarding the war effort, but emphasized mathematics, chemistry, physics, shop skills, etc., and not the humanities and the arts. *The Communication Arts* adds to the technological subjects considered in *The High-School Victory Corps* those concerned with communication of information among people. It deals with English, Speech, Foreign Languages, Journalism, Dramatics, Music, Art, Graphic Arts, Libraries, Radio, and Visual Education. The book is an exploration of the various ways in which the particular group of high school subjects and activities labelled "Communicative Arts" may be utilized or adapted in order to help win the war. It illustrates the means by which twelve subject matter fields may cooperate with all divisions and aspects of the high-school, both curricular and extracurricular.

In attempting to evaluate this book, it is important to examine the title to try to discover what the reader has reason to expect from the Communication arts. First, if he interprets communication in its most general sense, he thinks of the process as one stressing the result, as well as the transfer, the reaction stirred up as well as the idea imparted. Second, he will think of organization and integration of a number of subject matter fields for one general purpose. These two qualities are vital in a volume appearing under the indicated title.

The book is less successful in the first purpose than in the second. A careful examination of the contributions by expert consultants in each of twelve subject matter fields shows a greater concern with the performer, the instigator of the stimulus, than with the recipient. Since without a circular response there is no communication, it is unfortunate in a book entitled *Communication Arts* to have the major emphasis on only one-half of the process.

In the second purpose, cooperation for one general end, the book is outstandingly successful. Although there is occasional overlapping of content and slight overemphasis on some areas, the book is a unit, and has helped and will continue to help specialists of all fields, not with the development of strong separate departments, but with the attainment of the larger goal of training boys and girls in effective communication.

The fact that the volume was prepared by trained experts and supervised by general educators and the officers of national education associations has interested a large reading public. Reports from schools where the book has been used as a guide show that it has served the purpose for which it was intended.

GLADYS L. BORCHERS,
University of Wisconsin

Speak Up! A New Approach to Communication. Revised Edition. By BESS SONDEL. Chicago: The University of Chicago Bookstore, 1944; pp. vi + 70. $1.02.

The new approach referred to by the subtitle of this concise handbook is that of the semanticists. Explicitly intended as a supplement to class lecture and discussion, this edition offers a new Part I in addition to the material, now called Part II, which alone formed the first edition intended for use in University College of the University of Chicago.

Part I deals with the basic assumptions underlying the "semantic" aproach to communication. Here are discussed its "psychology," its "philosophy," its "semantics," and its "logic." Part II considers practical applications to actual speech, and includes "development of resources," "preparation of the purposive speech," and "delivery of the purposive speech." There is also a brief annotated bibliography on the subject of communication.

An initial observation concerning this book might well be that the title *Speak Up* is misleading, since only the last thirteen pages are about speaking; most of the book's con-

tents are equally pertinent to the written language.

With respect to the contents one may be most sympathetic with the ideas and yet be uneasy about the form given them. The author begins with the assumption of the uniqueness of the individual in a complex world with which he has various relationships, and presents the now familiar notions of the many-valued orientation and of the contrast between report-language and the two other kinds comprising what here are named "expressive terms" and "motivational terms." She contrives her own definition of *semantics*, "the investigation of means by which to increase the communication-value of the words we use," a definition which seems remarkably like a paraphrase of a classical definition of rhetoric rather than something newly-foaled out of Korzybski by Hayakawa, or out of Richards by Walpole. With all this, in outline, one may not reasonably quarrel. Nor can one but approve in general the treatment of speech structure and the directions, brief though they are, for preparing a speech.

But the author's presentation of the material is both erratic and sometimes less than suffused with that clarity which the semanticists seek in communicating ideas to others. There is a curious hodgepodge of semantic jargon and chummy colloquialism, as: "In any case we must be able to distinguish between referential, expressive, and motivational terms unless we would be sold down the river." Lack of clarity appears variously in: "An impulse represents for me an end-result and yet the pivotal-point which ushers in new experience"; "And this is the case in most instances" [Why not: "And this often happens"?]; and "In speaking we can make conscious use of expressive and motivational terms to accomplish our ends. How do we feel about these facts?" [But what facts is the author asking about?]

In other ways the author is sometimes confusing. In contrast to such understanding of the term *language* as obtains among linguistic scholars, as, e.g., in Sapir's well-known and excellent definition, she seems to have a personal definition of it whereby a "language situation" is peculiarly something less than a "speech situation." Again, there is confusion in the distinctions between the "time-sequence" and the "causal sequence," for the final step in the time-sequence is called a result; and surely the presence of a result implies the existence of causation in the sequence.

Of probably trivial consequence, but nevertheless annoying to this reviewer, is the sometimes strange fragmentary and ejaculatory style. Here is one instance: "You'll never know what you're missing unless you look. Outward."

A fair comment may be that since most of the weaknesses of the textbook are removable through careful revision, and since such a brief handbook would undoubtedly be of value in many a course in communication, a third edition, with that careful revision secured, would be desirable.

HAROLD B. ALLEN,
University of Minnesota

Little Black Sambo. By AGNES CURREN HAMM. Milwaukee: The Tower Press, 1944; pp. 12. $.50.

Late in 1944, *Little Black Sambo* made his choral speaking debut, with just as much naïve charm as he has been showing these many years in juvenile literature. It's the same fascinating little Black Sambo, with rhythm and rhyme added—or maybe it's not so much added as drawn out of the syncopation of negro "shuffle." Mrs. Hamm comes from New Orleans and should know how little Sambos behave. She studied for a year with Marjorie Gullan, and does know her choral speaking techniques, which she puts into professional practice with her students at Mount Mary College and the Adult Choral Speaking Choir of Milwaukee.

If young choral readers, or even adult choirs, are looking for relaxation (at the expense of poor Little Black Sambo's fearful adventures with the Tigers in the forest), we recommend this choral speech drama in rhyme.

Its playing time is ten minutes, which commends it to teachers of young children. And the story's climax in which the forest tigers turn into a "pool of butter"—even tiger butter—is an achievement in these butter-limited days.

The rhythm of *Little Black Sambo* is contagious; the suggestions for staging, imaginative and simple; the mood, authentic. Indeed, with laughter at a premium in a grim world, we hail this little choric drama with the same enthusiasm New York is showing for Harvey, its 6-foot 1½-inch rabbit, who creates good will and happiness for all who

meet him. *Little Black Sambo* will do the same.

LOUISE ABNEY,
Smith College

Approach to Social Studies through Choral Speaking. By DOROTHY HARVEL and MAY WILLIAMS WARD. Boston: Expression Company, 1945; pp. 184. $2.25.

Those who have little confidence that choral speaking can save the world may be annoyed by the title of this book. It is a relief to find that the text does not offer indoctrination through verse speaking in chorus, but is merely a pleasantly developed effort to use choral speaking as a motivating and crystallizing device in a study program for children from six to ten years of age.

The book is organized in three sections. The first, "Choral Speaking in the Grades" (17 pages), is designed to give the teacher a brief introduction to some of the aims and methods of using choral speaking with children. The second section, "Correlating Choral Speaking with Social Studies" (29 pages), presents the methods of employing choral speaking in what are somewhat loosely classified as sixteen units of "social study." The third section, "Poems Indexed by Type of Arrangement" (118 pages), is the location of poems used by the authors, 84 of them original, and 18 traditional or biblical.

The definition of choral speaking with which the first section opens is poor. Some of the explanations under the general heading, "What Should Be Stressed," are weaker than the interests of brevity seem to justify; some do not belong under that classification. The section is concluded with a bibliography of books published by the Expression Company on Phonetics and Speech Training, The Teaching and Appreciation of Poetry, and Choral Speaking. Since no evaluation of the books is presented, professional integrity might have been served better if this list had been included as an advertising enclosure by the publishers.

The sixteen subjects offered as units of study in the second section are: Clothing, Community Life, Food, Foreign Lands, Health, Holidays, Housing, Imaginative World, Money, Patriotism, Pioneer Life, Safety, Summer, Transportation, Winter, Worship. A few pages of explanation on procedures, and ten values of choral speaking in the study program precede a model lesson. The authors' conclusion on the function of choral speaking of the poems worked out for the Safety unit will probably be readily accepted by others who have enjoyed using choric reading with children: "All the important teachings were crystallized and fixed in their memories through an emotional experience."

In the model lesson the authors relate how a poem on a train ride can be the focus of a study of Transportation in which study of the train is integrated with periods devoted to Art, Reading, Language, Spelling and Vocabulary, Geography, History, Arithmetic, and Music. Following this sample plan, brief suggestions are given for handling each social subject. They employ the customary methods of interesting children: pictures, samples, stories, field trips, etc. Choral speaking is the added fillip. Titles of from two to twenty-nine poems from the third section of the book are listed under each unit. The authors endeavored to fulfill the requirements of children's verse while conforming to the demands of material suitable for choral speaking. They believe the special function of their collection of verses is "to provide new, original, and tested material designed to arouse interest in the social studies in the schedule, and in some cases to supplement the information or repeat lessons which require reiteration." Some half-dozen of the poems are intended to be directly helpful in improving speech sounds.

The arrangement of poems in the third section is not by subject matter, but in order of difficulty under the six conventional Choral Speaking Types from Refrain through Unison Reading. A more practical arrangement, and one placing the emphasis more properly, might have been to print the poems under the units of study, merely labelling them as to Choral Speaking Type.

The quality of the verses is uneven. There are a number of delightful ones among them, better than much published material for children. Others are mediocre and give the impression that because they existed in the authors' notebooks they were forced into the framework of social studies.

Some editorial weaknesses mar the book. The outlining in the first section is poor from the standpoint of selection of headings, their size, and placement. The misspelling of "milieu" spoils what is designed to be the most impressive statement of the value of choral speaking. Page references are not

given for the poems recommended under each unit of study. Since they are not indexed alphabetically or by subject elsewhere in the book, unnecessary searching is entailed for the teacher who wants to find all the poems for any given unit of study.

The book will be useful perhaps less for its actual content than for what it suggests in methods of brightening instruction and adding to classroom interest. It should be stimulating to the resourceful teacher who wants a fresh approach to relieve her occupational fatigue.

MELBA HURD DUNCAN,
Brooklyn College

Competitive Debate: Rules and Strategy. By GEORGE MCCOY MUSGRAVE. New York: The H. W. Wilson Company, 1945; pp. 147. $1.25.

Musgrave's book is intended for those debaters "who desire to improve their won-lost averages through the use of strategy . . . and . . . coaches who desire to improve the technique of their teams through the proper application of commonly recognized debate rules." It is a handbook for debaters and coaches who participate extensively in tournament and contest debate.

There are six sections in the small volume: rules of debate, customs of debate, construction of the case, use of strategy, determination of the winning team, and the judges' announcement of the decision. The appendix contains an extended discussion of the double-summary sheet for judges, and an interesting annotated bibliography.

For a long time a need has been felt for some such codification of debate rules and practice as Musgrave attempts, but this reviewer doubts that he has filled that need. There remain at least a few debaters and coaches who conceive of debate, not as a game similar to basketball, golf or chess (as Musgrave apparently does), but as having a social purpose, as being an art which men use to direct social change. Such persons will find the value of the book severely limited because of the author's concept of debate, which can be inferred from the following excerpts:

> Strategy . . . is the art of placing one's opponents at a disadvantage through a case or an angle of approach that he does not expect. . . . Intelligent debaters like strategy and use it more than their less brilliant colleagues. In strategic debating the emphasis is on out-witting one's opponents rather than out-plodding them in the library. The natural result, of course, is that teams employing good strategy win the tournaments and league championships, leaving their more conventional opponents behind. . . .
>
> The alternative to strategic debating is conventional debating. Teams using this approach often lose to strong opponents; the only way they ever win is by presenting expected cases supported by so much evidence, such logical reasoning, and with such organization of thought, that the opposing team is unable to tear down the line of argument.

This reviewer feels that what is here called the "conventional" case does not preclude strategy, and that it comes close to describing the kind of debating he likes to hear. The teacher or coach who is more interested in the effects of debating on the students than in winning contests is likely to find *Competitive Debate* unacceptable because of its emphasis upon the superficial and specious.

Most of the rules in this book are acceptable in the contest situation, although there are some over which there may be disagreement. The rule that "no revision of position of a team is permitted during a debate" would make for ineffectual argument before an audience. The essence of debate is conflict *and adjustment or adaptation* at the verbal level, and it would seem rather inconsistent to force a debater to maintain a position demonstrated as untenable, particularly if another position is more valid. Further, it seems strange to insist, as the author does, that "the judge is not allowed to exercise his discretion as to the truth of assertions made by the teams," when as a matter of fact that is exactly what the *audience* is normally expected to do.

The objections which this reviewer raises are directed toward Musgrave's attempt to reduce debate to a game. Nevertheless, I have a presentiment that *Competitive Debate* will be widely used.

IRWIN LEE GLATSTEIN,
University of Minnesota

Influence of Certain Personal Factors on a Speech Judgment. By BERNARD CARP. New Rochelle, New York: The Little Print Company, 1945; pp. 122. $1.75.

This study had its motivation from prob-

lems arising out of the administration of speech tests by the examiners of the Board of Education in New York City. It is Dr. Carp's doctoral dissertation, done with the faculty of educational research at Columbia University. The main problem of the study is: "Need certain personal factors of an individual significantly affect a judge's rating of his audible speech, and if so, to what extent?" Secondary problems relate to matters of test construction and administration, definitions of phases of speech, and the application of these materials to a speech rating scale. Six chapters make up the body of the book. They begin with a statement of the problem, run through phases of setting up and conducting the experiment, and end with conclusions from the experiment. An appendix contains discussions of other speech tests, an analysis of major problems developed during the study, a list of definitions of terms used in the study, and a bibliography.

The answer to the main problem of the study is that certain personal factors of an individual do not significantly affect the judgment of his audible speech. The "certain personal factors" were tested by having groups of judges (six in number) listen to 25 examinees (male college seniors and graduates in education) individually under four somewhat varying conditions: (1) hearing the person only by listening to him from behind a screen without knowing anything about him; (2) seeing and hearing the person without knowing anything about him; (3) seeing and hearing the examinee while knowing certain facts about him (secured through a very brief questionnaire); (4) hearing the person from behind a screen while knowing certain facts about him, facts obtained as under (3) above. The four groups of examiners listened simultaneously to each examinee.

Speech teachers should read this study, both for what it is and for what it is not. They will find much of interest, both in summary of what has been done in speech testing and in new materials developed in the study itself. They will learn about significant applications of statistical methods to certain speech problems. They may wonder about certain parts of the study. For example, they may wonder how accurately a judge can be said to "know" a person from the very short questionnaire used by Mr. Carp. They may wish for a more consistent use of "General American" in the transcriptions of words, since this is the dialect the author presumes to use. They may question the use of "George Washington" and "Abraham Lincoln," without qualification or limitation, as good subjects for a two-minute speech. They may regret the tone of some of the remarks made about what has been done in research in the field of speech. And they may be puzzled because standard terms such as "inaudible voice," "lisp," and "foreign intonation" are explained, while such uncertain terms as "cultured voice," "too cautious fluency," and "flattened vowels" are not. But they and the author will agree that it is possible to define speech in a certain way, set up an experiment with this phase of speech under fixed and limited conditions, and obtain certain statistically valid and reliable results.

This reviewer, for one, wishes that persons who set out to devise tests for, and apply elaborate statistical methods to, problems of speech might first have a thorough grounding in speech and a reasonably mature philosophy about it.

ERNEST H. HENRIKSON,
University of Colorado

The Quest for Preaching Power. By JOHN NICHOLLS BOOTH. New York: The Macmillan Company, 1943; pp. 229. $2.00.

The Creative Delivery of Sermons. By ROBERT WHITE KIRKPATRICK. New York: The Macmillan Company, 1944; pp. xxii + 235. $2.50.

The first of these books belongs in the familiar, never-subsiding stream of homiletical handbooks, whose authors seem to feel that something gleaned from their experience or study of preaching may afford a word of inspiration and some practical suggestion for "the minister who feels the need for a refresher to guide him out of a rut, who seeks to revitalize his preaching methods, who feels that his sermon outlook is slightly dated"—and who often gazes up at the Olympians and has qualms of frustration until he knows the "secret" of the preaching of a Fosdick or a Scherer. While the authors seldom claim originality in principles, they hope the contents may be served up with a new flavor to arouse the reader to new life.

The author of the present manual, however, says of his effort, "I have read and

analyzed dozens of their [Buttrick, Fosdick, Holmes, Lupton, Sockman, Tittle] sermons in the light of their workshop techniques in order to reach the conclusions laid down in this volume." This is prudent suggestion, for the reader otherwise hardly would suspect, from the content, that any new homiletical departure is intended.

Much useful advice, of the familiar and sometimes obvious kind, may be found in the book. Few of the topics concerned with sermon composition, however, can be said to receive either complete or very systematic treatment. The subject of persuasive drives in preaching, for example, is dealt with in three paragraphs, covering the "cardinal drives" of "Self-preservation," "The Desire to Create," and (conveniently) "Altruism." The pertinence of the treatment of style may be illustrated by the suggestion of "Are We Color Blind?" as a "subtle" caption for a race-problem sermon; "Doesn't it make your blood boil to realize that conditions . . ." as one way to begin an appeal to "our innate sense of honor"; and "When is a Person Religious," among other titles, as having "a magnetic quality to the unchurched or religiously perplexed."

The criticism that intrudes itself into a consideration of such handbooks as this arises not so much from what the author succeeds in doing, in his way, but from bewilderment over the state of the market. How does it happen that these volumes find sale among ministers—and the annual crop surely does not indicate that publishers regard them as losing ventures—when the solid speech principles they attempt to set forth are treated with so much greater competence in any of a half-dozen standard public speaking textbooks now widely used in undergraduate college—not to say, high-school—courses?

The second book concerns itself with sermon delivery; and here again, while the basic principles and some of the practical suggestions cannot be said to represent new discoveries, the approach surely has the flavor of newness. The thesis of the book might be said to be: "The minister must out of an intelligent desire to share, experience and convey the reality of the sermon at the moment of delivery." To do this, he "must give his hearers stimuli as definite and as numerous as that intelligent desire to share will permit." The student familiar with speech literature would find the development of this thesis strongly suggestive of the "Think-the-Thought" approach to speech training, coordinated, and at times combined without reconciliation, with a view of expression derived more or less from the James-Lange theory.

The first four chapters present an exposition of the "natural laws of expression." "Nature stands as a kind of personified synthesis of the principles—or hypotheses—governing human response." And, "where nature possesses emotional life, she always expresses herself in two different modes, the intellectual and the emotional." The psychological premises and discussion by which these "modes" and "natural laws" are explained hardly serves to give them the scientific credence which the author apparently intends; and meanwhile they may serve only to confuse the reader.

Succeeding chapters apply these natural laws to sermon delivery. In a word, this application requires the preacher to "create the reality of the sermon" (an undefined concept) both "for oneself" and for "one's hearer." This he is to do by general preparation, through quickening his own powers of imagination and vivid response to experience; and in particular, by experiencing in an immediate fashion all the possibilities of response in the sermon itself. The author presents a short sermon, with parallel columns of analysis of the manner by which the speaker is to "create the reality of the sermon for onself," and secondly, "for one's hearers." My impression of these analyses was that it is difficult to see often why the contents of these two processes might not have been interchanged, if not combined; and again, that these analytical columns, with some slight editing, would have made a more effective manuscript than the sermon they purported to analyze.

The volume represents, however, an interesting attempt to deal with the familiar problem of finding a "creative" as opposed to a "mechanical" approach to speech delivery.

JOHN L. CASTEEL,
Union Theological Seminary

Essentials of Parliamentary Procedure. By ZOE STEEN MOORE and JOHN B. MOORE. New York: Harper and Brothers, 1944; pp. x + 221. $2.50.

Almost the only excuse, it would seem, for

the writing of another text on parliamentary procedure is to clarify the rules, or perhaps to offer a somewhat more easily followed organization. The practices with which we are familiar have developed through many centuries, and have been set down in the writings of Hatsell, Jefferson, Cushing, Reed, Robert and others. They are at present about as completely standardized as any human procedures can be. It would be difficult to introduce any new rules, or to present new interpretations, without running counter to practices which have been followed for generations.

It is not always easy, however, to find, in the standard texts, the precise ruling in a given case, or to make the proper interpretation once it is located. Busy people are often called upon to preside over meetings, or to participate actively in them, without having had the opportunity to make a thorough study of the correct procedures by which self-governing groups get things done. It is for such "busy people" that books like the present volume are written. At the same time, teachers of parliamentary law may find it usable in their classes, even more than Robert's *Rules of Order*.

The authors lay no claim to originality with respect to subject matter. It is in the manner of treatment, as well as in the six original charts, that the busy person may find here a book that will meet his practical needs. Topics are taken up, according to the intent of the authors, "in the order in which [the beginner] is most likely to need them in actual meetings." The early treatment of many of these topics is elementary, a more complete discussion being included in later pages. The development of some of these topics is of necessity curtailed, as compared with Robert's discussion. This occasional brevity is not necessarily a mark of inadequacy, however, in relation to the general purposes of the book. It is probable that sufficient discussion is given to permit the intelligent and efficient handling of business.

There are few departures from the precise rules as laid down by Robert, and these are perhaps of no great importance. Jefferson in his *Manual* quoted Hatsell as saying that "it is much more material that there should be a rule to go by, than what that rule is." Perhaps the widest departure is in the discussion of the action on committee reports—a discussion which, in this reviewer's opinion, lacks the clarity of Robert's description.

The six original charts should be found helpful with some study. It seems, however, that the necessity for repeated reference to them during the progress of a meeting would hardly expedite matters. They do present in condensed form most of the essential relationships among the various types of motion.

It is not likely that the *Essentials of Parliamentary Procedure* will supersede the *Rules of Order* as a basic text, or as the final authority in parliamentary practice. Many people will find it useful, even at the price which is asked for it.

GILES WILKESON GRAY,
Louisiana State University

BOOKS AND MATERIALS RECEIVED

Compulsory Arbitration of Labor Disputes, The Reference Shelf, Vol. 17, No. 6. Compiled by JULIA E. JOHNSEN. New York: The H. W. Wilson Company, 1945; pp. 258. $1.25.

Postwar Wage Stabilization, The Reference Shelf, Vol. 17, No. 7. Compiled by JULIA E. JOHNSEN. New York: The H. W. Wilson Company, 1945; pp. 227. $1.25.

The 1944 Iowa Audience Survey. By FOREST L. WHAN. Des Moines, Iowa: Central Broadcasting Company, 1944; pp. 97.

The Kansas Radio Audience of 1944. By FOREST L. WHAN. University of Wichita, Wichita, Kansas.

Dramatics Director's Handbook. Revised Edition. Edited by ERNEST BAVELY. College Hill Station, Cincinnati, Ohio: National Thespian Dramatic Honor Society, 1944; pp. 67. $1.50.

An Index to Professional Literature on Reading and Related Topics. By EMMETT ALBERT BETTS and THELMA MARSHALL BETTS. New York: American Book Company, 1945; pp. 137. $1.50.

One-Act Plays for Today. By FRANCIS J. GRIFFITH and JOSEPH MERSAND. New York: Globe Book Company, 1945; pp. 354. $1.44.

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BENTLEY, ARTHUR F., "On a Certain Vagueness in Logic, I," *The Journal of Philosophy*, XLII (January 4, 1945), 6-27.

Bentley discusses the confusion in current logics regarding the meaning of "Proposition."

BENTLEY, ARTHUR F., "On a Certain Vagueness in Logic, II," *The Journal of Philosophy*, XLII (January 18, 1945), 89-51.

A discussion of the "linguistic chaos" of logical construction. The writer examines specialized treatments of proposition, meaning, designation, concluding that "along with proposition, truth, meaning, and language, 'fact' has been in difficulties in all the logics we have examined."

BRINK, LAURA L., "The Inseparability of English and Speech," *The English Journal*, XXXIV (May, 1945), 269-271.

A high school speech teacher, "at the risk of censure by other speech teachers," insists "it was not wise to separate English from speech," because "except in theory, it is impossible to separate the teaching of English and speech." Three ways in which the "necessary union" may be secured are discussed.

CLEMENS, RICHARD and FRANCIS P. CAFFREY, "The Forum Enters the Curriculum," *High Points*, XXVII (February, 1945), 57-61.

The social science Forum program at John Adams High School has been built around the theme "Problems of the War and Peace." The origin and purpose of the Assembly-forum series is discussed, along with the role of the teacher, problems, achievements, and requirements.

FERNEYHOUGH, FRANK, "The History of Hansard," *Life and Letters To-Day*, XLIV (February, 1945), 82-91.

The author traces the history of Hansard's, paying particular attention to the printing of debates and the relations between the House of Commons and the Press. In 1889 the name Hansard was officially dropped, but was restored in November, 1934.

(Annotated by Mary Graham, University of Illinois.)

GREY, LENNOX, "The Communication Arts and the School Community," *The Harvard Educational Review*, XV (January, 1945), 53-61.

Working from plans existing in various high schools and colleges, Grey outlines the steps which he believes schools need to take if they are to establish the kind of communication which healthy school communities require.

HIGGINS, CONWELL DEAN, "Pupil Inference—Variety, Depth, and Direction of Error," *The Journal of Experimental Education*, XIII (September, 1944), 46-52.

The report of an experiment testing the effect of training pupils in inductive methods. The report is restricted to a general consideration of original inferences made by pupils.

HOYT, WILLIAM D., JR., "Richard Henry Dana and the Lecture System, 1841," *The New England Quarterly*, XVIII (March, 1945), 93-96.

Dana suggests lecture courses rather than individual lectures as a better means of developing intellectual growth. (Annotated by Mary Graham)

KNOWER, FRANKLIN H., DAVID PHILLIPS and FERN KEOPPEL, "Studies in Listening to Informative Speaking," *The Journal of Abnormal and Social Psychology*, XL (January, 1945), 82-88.

The writers report the results of a study of the effects of informative speaking in connected discourse on audience comprehension and recall.

MONAGHAN, JAY, "An Analysis of Lincoln's Funeral Sermons," *Indiana Magazine of History*, XLI (March, 1945), 31-44.

A study based on an analysis of sermons preached immediately after Lincoln's assassination discloses that the religious sects, or at least the pastors, reacted in a way "peculiar to their creed." Some churches were found to be "vindictive," blaming Lincoln's assassination on the whole South, "crying for vengeance." Other churches pleaded for "understanding and tolerance."

PARRY, ALBERT, "Seeing America from the Lecture Platform," *Travel*, LXXXIV (March, 1945), 9 ff.

Mr. Parry, lecturer for the Rotary Institute of International Understanding, finds that audiences in our small towns want facts on international relations and hope for a better world. (Annotated by Mary Graham)

PELZER, LOUIS, MERLE CURTI, E. E. DALE, EVERETT DICK, PAUL W. GATES, FRANK L. MOTT, STANLEY PARGELLIS, "Projects in American History and Culture," *The Mississippi Valley Historical Review*, XXXI (March, 1945), 499-522.

The Committee on Projects in American History and Culture, "advocating the deliberate return of scholars to the affairs of the world," outlines as subjects in particular need of investigation those which have pertinence for our times. Among other things, cooperation with other historical agencies is urged.

PIPES, WILLIAM H., "Booker T. Washington, the Speaker with the Crystal-Clear Style," *Bulletin, Southern University and Agricultural and Mechanical College*, XXXI (March, 1945), 30-37.

In a study of ninety-five public speeches of Booker T. Washington, the writer finds that in order to convey his ideas with "force and with clarity," Washington used "(1) common words that were charged and packed with meaning, (2) the balanced clause, and sentence, (3) variety in structure, obtained by the use of periodic construction and long and short sentences, (4) figures of speech of concrete and familiar things, and (5) a rich texture, a result of the ability to weave quotations, anecdotes and illustrations so successfully into the speaker's own composition that they became an organic part of his expression."

POOLEY, ROBERT C., "Communication and Usage," *The English Journal*, XXXIV (January, 1945), 16-19.

Correct usage of English cannot be determined by appeals to logic, etymology, or the traditions of former days, or stringent rules of "right" and "wrong." Since correctness is a relative matter, deriving from the needs of communication, attention must be given to the factors influencing communication, namely, "meaning, intention, and tone." "Attention to these factors develops the art of appropriateness in language, which is the foundation of correct usage."

SCHMITZ, ROBERT M., "Dr. Johnson and Blair's Sermons," *Modern Language Notes*, LX (April, 1945), 268-270.

The writer shows that Johnson's praise of Blair's sermons was partly responsible for bringing about their publication.

SHERWIN, OSCAR, "The Armory of God," *The New England Quarterly*, XVIII (March, 1945), 70-82.

The writer gives a short summary of the various devices for persuasion used by the three groups of abolitionists, concentrating on the New England group of orators, poets, and satirists. (Annotated by Mary Graham)

WALKER, ROBERT G., "Jonathan Boucher: Champion of the Minority," *The William and Mary Quarterly*, II (January, 1945), 3-14.

Boucher, noted Loyalist preacher, was "a man eager to preserve and increase human freedom, despite his defense of absolute monarchy." He defended freedom of religion for the Catholics and preached the sanctity of human life. (Annotated by Mary Graham)

WASUNG, C. T., "Emerson Comes to Detroit," *Michigan History Magazine*, XXIV (1945), 59-72.

Emerson lectured in Detroit from 1854 through 1871. Two impressions were left with his critics: (1) he was physically handsome, and (2) he possessed an "ugly delivery." (Annotated by Mary Graham)

WECTER, DIXON, "Hearing is Believing," *The Atlantic Monthly,* CLXXV (June, 1945), 54-59.

The first in a series of articles designed to examine in detail the quality and responsibility of radio commentators.

WOLFE, HENRY, "Now a Question from the Balcony," *The New York Times Magazine* (May 27, 1945), 13, 19.

Lecture audiences are increasing in size, for people want to know about world affairs. The modern audience demands that something be said; it wants to ask questions and have them answered sincerely. Isolationism is dead. "The most popular platform approach today is easy, informal, almost conversational." (Annotated by Mary Graham)

WOOLRIDGE, NANCY BULLOCK, "The Slave-Preacher—Portrait of a Leader," *The Journal of Negro Education,* XIV (Winter 1945), 28-37.

A talent for oratory was one of the causes for the unique position of the slave minister on the plantation. The "strange gift of elocution" seemed on the one hand to draw to him the less fortunate among the slave population, and on the other, to provide an interesting spectacle of religious devotion to the white members of the community, or a comic diversion for the entertainment of guests. The writer discusses a number of typical slave preachers, and the reactions of such people as Fanny Kemble and Frederick Law Olmstead.

DRAMA AND INTERPRETATION

BENTLEY, ERIC RUSSELL, "The Drama at Ebb," *The Kenyon Review,* VII (Spring, 1945), 169-184.

The writer sees the problematic condition of the theatre as a result of "placing the emphasis on the arts of the theatre—on each separate instrument, or on the conductor," rather than on the "composition." The modern professor-director is more "anti-academic than Broadway itself." Although he does not have to consider the box-office, he voluntarily produces "pure box-office commodities, lukewarm from Broadway, in the belief that this is real theatre and not mere literature." Bentley argues that the dramatist is "a poet in verse or prose who transmits his work through gesturing elocutionists. Keep close to these simple elements and you will be able to make a sound distinction between drama and the pure spectacle of silent movies."

CARPENTER, FREDERIC I., "The Romantic Tragedy of Eugene O'Neill," *College English,* VI (February, 1945), 250-258.

O'Neill's writings have been distinguished by a "dream of an impossible beauty beyond the horizon." The writer traces the rise and fall of the romantic dream in O'Neill's major works, concluding that O'Neill's comparative silence is possibly a result of the dilemma into which his logic has led. "If man's dream of perfection is impossible and if worldly compromise is ignoble and materialistic, then man is doomed to despair in this world."

CARREL, PAUL V., "Scotland's Dramatic Genius is Flowering," *Theatre Arts,* XXIX, (May, 1945), 283-286.

War is bringing a renaissance of the theatre in Scotland. Little repertory theatres have been established in Perth, Inverness, Dundee, and Glasgow. (Annotated by Mary Graham)

DAMON, S. F., "Providence Theatricals in 1773," *Rhode Island History,* IV (April, 1943), 55-58.

Otway's *Tragedy of the Orphan* presented May 24 and 25 was the first amateur production in Providence. (Annotated by Mary Graham)

FOGLE, R. H., "A Reading of Keats's 'Eve of St. Agnes,'" *College English,* VI (March, 1945), 325-328.

The writer presents a detailed analysis of the structure and meaning of the poem. Although "The Eve of St. Agnes" is "too often taught as sheer fairy romance, deliberately remote from actuality," the writer finds it to be "erected four-square and solid upon a foundation of materials from the real world."

FOX, R. M., "Irish Theatre," *Theatre Arts,* XXIX (May, 1945), 286-293.

Neutrality has made the Irish theatre lose contact with reality. Abbey Theatre has had many resignations. (Annotated by Mary Graham)

FRENZ, HORST, "American Drama and World Drama," *College English,* VI (March, 1945), 319-325.

Although before 1900 America produced

no playwright of the stature of Emerson, Poe, or Whitman, who all over the world were acclaimed to be outstanding figures in literature, a survey of the reception of, and the reaction to, American dramatic literature will show that our drama at its best has had universal appeal. "There has, however, been no American dramatist who has established so wide a foreign reputation as Eugene O'Neill."

GRANVILLE-BARKER, HARLEY, "The Theatre that Might Be," *Theatre Arts,* XXIX (May, 1945), 370.

We have no theatre in America, but mere episodes. True theatre should have stable organization of actors, directors, and performances. A real theatre must enshrine the play and the art of presentation in a stable fashion and yet keep vitality. (Annotated by Mary Graham)

JONES, RAYMOND R., "Rehearsing the High School Play," *The Journal of Education,* CXXVIII (January, 1945), 15-16.

A director presents a six-week play practice schedule, believing it to be an aid in developing a well-integrated personality among dramatic students. Ten advantages of the schedule are discussed, among which are its responsiveness to the "curve of no returns," the "plateau of learning," and "fatigue element."

LOOMIS, R. S., and GUSTAVE COHEN, "Were There Theatres in the Twelfth and Thirteenth Centuries?" *Speculum,* XX (January, 1945), 92-95.

Although the most universal judgment of literary historians has been that in the twelfth century the only dramas that were enacted by impersonators of the several parts were the dramas of the Church, recent philological discoveries regarding the uses of the noun *theatrum* and the adjectives *theatricus* and *theatralis* in the twelfth and thirteenth centuries may necessitate that "the question be re-opened."

MINOTIS, ALEX, "Modernism in the Greek Theatre," *Theatre Arts,* XXIX (May, 1945), 293-296.

The Greek national theatre in presenting ancient Greek drama went through three phases, realism, stylization, and a combination of both. (Annotated by Mary Graham)

RATTRAY, R. F., "The Modern Drama Renaissance," *The Quarterly Review* (London), No. 564 (April, 1943), 176-187.

A renaissance of English drama came in the 1890's. The main causes were the removal of disabilities against non-licensed theatres, the publication of plays for general reading, the influence of J. T. Grein, G. B. Shaw, and the growth of repertory theatres. (Annotated by Mary Graham)

LANGUAGE AND PHONETICS

FIESS, EDWARD, "Language and Morals," *College English,* VI (February, 1945), 269-274.

Believing the present crisis in our history to be "moral," the writer evaluates the purposes, strengths, and weaknesses of propaganda analysis and of the semantics movement "of which propaganda analysis may be considered an offshoot," since the moral question "enters into all writing meant to be informative." Because students are not only going to be readers, or receivers of other men's thoughts, but makers of opinion, they need "propaganda analysis plus," and "semantics plus."

HAYAKAWA, S. I., "General Semantics: An Introductory Lecture," *Etc.: A Review of General Semantics,* II (Spring, 1945), 160-169.

A talk given January 26, 1945, as the first of a series of public lectures sponsored by the Chicago members of the Society for General Semantics. Hayakawa is concerned with the problem of defining general semantics, and with clarifying its implications.

HOLMES, STEWART W., "Browning: Semantic Stutterer," *PMLA,* LX (March, 1945), 231-255.

Browning couldn't "make the world of things and the world of symbols congruent"; therefore, "semantic blockages" resulted. The writer is chiefly concerned with the metaphysical work, *Sordello,* in his examination of the hypothesis that when the poet wrote as a prophet and metaphysician, "he confused the levels of abstractions and dealt with the thing-word relationship intentionally rather than extensionally."

HOSTETTLER, GORDON, "Linguistic Theories of Thomas Hobbes and George Campbell," *Etc.: a Review of General Semantics,* II (Spring, 1945), 170-180.

Both Hobbes and Campbell "failed to give enough emphasis to the role of the observer" in the development of their linguistic theories. While Hobbes made "significant contributions" for 1651, Campbell's analysis was superior. To the writer it seems "remarkable" that Campbell "was able, with the knowledge of his day, to anticipate so many of the principles of modern general semantics," among which are: (1) "recognition that the inductive scientific method must be applied to human as well as natural problems," (2) "recognition that while we must operate on the conclusions derived by this method, those conclusions represent at best only high degrees of probability and must be revised when and if new facts are discovered," (3) "recognition that the unconscious process of abstracting and multiordinal terms are basic to the nonsense which language often imposes upon us."

MOORE, ROBERT H., "Language and the Electorate," *Illinois Education,* XXXIII (January, 1945), 139 ff.

The writer takes issue with the misuse of language in the last presidential and congressional elections, finding three chief abuses: (1) words, phrases, or sentences were taken from their contexts and discussed without consideration of their original settings; (2) emotive language was used in an attempt to get voters to employ feeling rather than logic in deciding issues; (3) highly abstract words, such as *free enterprise, capitalism,* and *social welfare,* were frequently used but rarely defined. A "more enlightened and much less easily swayed electorate will eventually be the result," if the schools pay more attention to these three problems.

MORRIS, MABEL, "Jefferson and the Language of the American Indian," *Modern Language Quarterly,* VI (March, 1945), 31-34

Early scientific workers like Jefferson emphasized the idea that a study of the Indian languages may throw light upon the general origin of languages.

NEUMANN, JOSHUA H., "Milton's Prose Vocabulary," *PMLA,* LX (March, 1945), 102-120.

The writer investigated the chief features of Milton's prose vocabulary, especially as illustrated in his own lexical innovations, concluding that the number and variety of Milton's permanent contributions entitle him to consideration "as one of the great enrichers of the English language."

WALSH, CHAD, "Basic English: World Language or World Philosophy?" *College English,* VI (May, 1945), 453-459.

From a broad viewpoint, the writer finds Basic English to suffer from a dichotomy of purpose. "It is meant to be a simple, workable international language, but at the same time it is a philosophic tool, designed to remake mankind in the image of Jeremy Bentham and C. K. Ogden." "Consciously or unconsciously, Mr. Ogden devised Basic English as an intellectual straight jacket to discourage the thinking of thoughts that Bentham would not have approved of." Walsh places Basic English under the microscope of linguistic analysis, concluding that "with its mass of idioms, its chaotic verb rules, and its inadequate vocabulary," it "cannot possibly meet the needs of either the single-track specialist or the international Jack-of-all-trades."

SPEECH SCIENCE

GOGGO, A. P., S. C. ALLEN, J. P. MARBURGER, "Pressure Breathing," *The Journal of Aviation Medical,* XVI (February, 1945), 2-8.

The authors discuss positive pressure breathing as it is now used in the Army Air Forces.

HOLLENDER, A. R., "A New Illuminated Pharyngoscope," *Transactions, American Academy of Ophthalmology and Otolaryngology,* (March-April, 1945), 240-241.

A new pharyngoscope which is suitable for operative as well as for diagnostic purposes is discussed. Production has been delayed because of wartime conditions.

IMPERATORI, CHARLES J., "Twin Loupe Laryngeal Magnifier," *Archives of Otolaryngology,* XLI (April, 1945), 304.

"The examination of the larynx, particularly the surface structure of the mucosa, the contour of the vocal cords and the arytenoids and their movements, is materially helped by magnification and by stereoscopic vision." An optical device, the binocular loupe, has been

designed to give a magnified image plus the discrimination made possible by the depth perception in stereoscopic vision.

KELLAWAY, PETER, "Pathways of Transmission to the Cochlea," *The American Journal of Psychology,* LVIII (January, 1945), 25-42.

Kellaway analyzes the mechanisms responsible for the conduction of auditory stimuli and interprets experimental evidence in the light of morphological observations.

KELLAWAY, PETER, "Mechanism of the Cochlea," *Archives of Otolaryngology,* XLI (April, 1945), 252-260.

Gathering together the experimental evidence which has appeared in the last ten years, the writer attempts to tie it together, and to present a broad functional analysis of the processes responsible for the subjective discrimination of sound.

KINCHELOE, ISABEL, "On Refining the Speech Scales," *The English Journal,* XXXIV (April, 1945), 204-207.

Improvement in speech may be achieved through more precise definition of merit and through the systematic use of more exact measures for appraisal. The writer suggests the use of multiplicity of evaluative instruments in place of the single score or description.

LEASURE, J. KENT, "Hearing Testing Cabinet," *The Annals of Otology, Rhinology and Laryngology,* LIV (March, 1945), 183-185.

The writer recommends that attention be given to improving the detection of loss of hearing. A cabinet designed to screen out noise common to the average private office is described.

MACFARLAN, DOUGLAS, "Speech Hearing Tests," *The Laryngoscope,* LV (February, 1945), 71-115.

The writer makes a presentation of the consecutive development of word lists and of testing methods for speech-hearing. Data is presented to show that "*definitely* it is impossible to determine how well a person hears speech, from studying a frequency audiogram."

PERLMAN, H. B., "Laryngeal Stroboscopy," *The Annals of Otology, Rhinology and Laryngology,* LIV (March, 1945), 150-165.

Perlman discusses the importance of assessing vocal cord movement during phonation, describes a practical stroboscopic method for making observations, and presents stroboscopic findings in several cases of laryngeal diseases.

THE TEACHING OF SPEECH

BEGGS, BERENICE, "That Radio Problem," *The Instructor,* LIV (May, 1945), 25 ff.

A discriminating listening audience, eager for the best the networks can offer could be built if the listening habits of children were put to proper use. The writer discusses programs in discussion resulting from radio listening.

ECKELMAN, DOROTHY, "The Speech Correctionist Talks with the Classroom Teacher," *The Elementary English Review,* XXII (May, 1945), 157-162.

The writer discusses a basic philosophy underlying elementary speech training, classifies types of speech disorders, and talks with the classroom teacher regarding 13 typical disorders that regularly appear in the normal classroom.

HIRSHBERG, BERNARD, "Starting Choric Speaking," *The Instructor,* LIV (April, 1945), 26 ff.

A discussion of a method for getting a project in choric speaking under way.

JARVIS, ALAN, "Discussion Method," *The Journal of Education,* LXXVII (February, 1945), 60-62.

"The success of discussion groups depends on the skill of the discussion leader, and the educational validity of the method will depend on the degree to which discussion leaders recognize the seriousness of their job and the importance of accepting discipline imposed by facts." The writer seeks to answer the questions why there has been such a rapid and spontaneous growth of discussion groups during the war, who it is that organizes or seeks membership in these groups, what is discussed, and "most important," how far they can be described as properly educational.

KAPLAN, MARION W., "Radio Technique in High-School Dramatics," *The English Journal*, XXIV (February, 1945), 88-93.

The "aims of high-school dramatics are achieved as easily—if not more so—by the more economical radio performance than by the unwieldy dramatic presentation that requires tedious memorization, lengthy rehearsal, etc." The writer discusses the use of radio technique in the high school dramatic program.

MACANDREW, JAMES F., "Radio in the High School Classroom," *High Points*, XXVII (March, 1945), 36-41.

The Coordinator of Radio Programs, Station WNYE, discusses the advantage of radio in the classroom, examines the difficulties involved in making most effective use of radio, and suggests means whereby difficulties may be overcome.

MCMILLIN, MARTHA, "How to Make an Outline," *The Instructor*, LIV (February, 1945), 14 ff.

A teacher discusses class procedure in learning to construct both paragraph and topical outlines.

PALZER, EDWARD, "Synchronizing Speech Methods: I. Application to Speech Correction and Personal Development," *School Activities*, XVI (January, 1945), 169 ff.

Since speech, "whether public or private, can never adequately be any more or less than the character of the person it represents," the writer suggests "synchronic development" of all factors in the student's speech. Techniques should be developed simultaneously, not studied as isolated subject units. For this, the establishment of a "pattern ideal" is suggested.

PALZER, EDWARD, "Synchronizing Speech Methods: I. (Con.) Application of Speech Correction and Personal Development," *School Activities*, XVI (February, 1945), 212 ff.

Developing a well-integrated personality is the "over-all job." The writer discusses the immediate problem of eliminating whatever speech deficiencies exist in the student, and offers a brief guide for the corrective activity.

PALZER, EDWARD, "Synchronizing Speech Methods: II. Application to Persuasive Speech," *School Activities*, XVI (March, 1945), 250 ff.

Less formality, more "give-and-take" between the speaker and the listener is the "cue to the speech performance of tomorrow." Palzer believes the cause for much of the inadequacy of student speakers is an emphasis on specific speech skills. "Unobtrusive projection under constant change of pace" is the pattern ideal.

PALZER, EDWARD, "Synchronizing Speech Methods: II. (Con.) Application to Persuasive Speech," *School Activities*, XVI (April, 1945), 288 ff.

The writer discusses practice procedures for conditioning speakers to meet audience situations. Speech style must be made to "ring true with the personality of the student."

PALZER, EDWARD, "Synchronizing Speech Methods: Applications to Interpretative Speech," *School Activities*, XVI (May, 1945), 329-332.

The "synchronic ideal" for interpretative speech is "controlled characterization within personality framework." If the student is to synchronize the study of lines with the mental and emotional assimilation of a part, he needs time for "fermentation," for "spaced learning," for "personal development." The writer discusses problems of student acting and presents procedures and principles for rehearsals.

REES, ETTA SCHNEIDER, "Group Discussion Through Motion Pictures," *Educational Screen*, XXIV (May, 1945), 188-189.

Because of the popularity of motion pictures as a basis for discussion, the writer undertook a detailed study of a series of film forums held in one of the cooperating libraries of the Film Forums Project in Brooklyn in order to determine whether or not such forums are really film forums, or whether they are "movie showings with some incidental value as a source of information."

ROTHENBUSH, VERONA F., "Dramatics Class: Proving Ground for Democracy," *The Clearing House*, XIX (May, 1945), 561-564.

A ninth-grade dramatics teacher reports on how she and the pupils work together in

all dramatic performances, and what they have achieved in giving some needed recreation in the community.

SNOOK, MARY JANE, "Speech and the Language Arts Program," *The Elementary English Review*, XXII (April, 1945), 139 ff.

A Fort Wayne, Indiana elementary school teacher discusses a project for speech improvement, and presents a sample broadcast of the "Good Speech Hour" institute at the school.

YOUNG, ELIZABETH, "A Junior College Radio Course," *Junior College Journal*, XV (January, 1945), 207-208.

A description of the radio course at Finch Junior College. The writer concludes on the basis of experience that the techniques of radio writing and production can "well be given a place in the junior college curriculum if the content of the broadcasts with which the students concern themselves is intellectually stimulating."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ANDERSON, JEANETTE O., "Eighteen Cases of Aphasia Studied from the Viewpoint of a Speech Pathologist," *The Journal of Speech Disorders*, X (March, 1945), 9-32.

The second in a series of articles designed to coordinate the available materials concerning aphasia for workers in the field of speech pathology. The writer presents discussions and interpretations of the significant clinical and linguistic findings for each of several cases in terms of the evolved concept of aphasia.

ELIASBERG, W., "Psychiatry and Propaganda," *The Journal of Nervous and Mental Disease*, CI (March, 1945), 225-239.

Psychiatry in its modern development "has gradually done away with many of the older prejudices, which, as happens so often, are still not outmoded in neighboring fields." The writer outlines a sociological theory of propaganda and shows the usefulness of psychiatry in propaganda.

GREENE, JAMES S., "Speech and Voice Disorders Due to Oral and Laryngeal Defects," *Transactions, American Academy of Ophthalmology and Otolaryngology*, (March-April, 1945), 208-215.

"Laryngeal and oral defects, with few exceptions, are significant primarily because of their influence on voice and speech." Greene considers oral and laryngeal defects under three headings: (1) congenital anomalies, (2) acquired conditions, including growths of various types and abnormalities resulting from disease processes or accidents, and (3) iatrogenic defects including abnormalities resulting from the intentional or accidental extirpation of some part of the speech mechanism. A discussion based upon Greene's observations is included.

HILDRETH, GERTRUDE, "A School Survey of Eye-Hand Dominance," *Journal of Applied Psychology*, XXIX (February, 1945), 83-88.

A survey of an entire elementary school population was conducted in order to determine the incidence of mixed dominance, and the association between mixed dominance and reading disability. The study revealed that "mixed dominance is not a prevailing condition in reading disability, far less a dominant causal factor in the majority of disability cases."

HILL, HARRIS, "An Interbehavioral Analysis of Several Aspects of Stuttering," *The Journal of General Psychology*, XXXII (April, 1945), 289-315.

Without wishing to minimize the work which has been done on the problem of stuttering, the writer presents a theory designed to meet aspects which have not been dealt with "satisfactorily" or have been previously "altogether overlooked." "For an adequate understanding of the problem of stuttering we must look upon it, not as one form of psychological phenomenon, but rather as a complex of psychological phenomena; behavior in which voluntary and volitional, habit and conditioned responses are broken up by feeling and emotional behavior segments, together with conditioning of the disrupted elements." Hill warns building a theory upon one small phase of the differentials of stuttering.

HOLINGER, PAUL H., "Post-Thyroidectomy Laryngeal Paralysis (Bilateral)," *The Eye, Ear, Nose & Throat Monthly*, XXIV (May, 1945), 232-239.

The writer discusses the diagnosis of bilateral vocal cord paralysis and presents six case reports demonstrating the clinical features of post-thyroidectomy bilateral recurrent laryngeal nerve paralysis.

JOHNSON, WENDELL and WILLIAM H. COLLEY. "The Relationship between Frequency and Duration of Moments of Stuttering," *The Journal of Speech Disorders* (March, 1945), 35-38).

Johnson and Colley present the report of an investigation in which twenty adult stutterers were tested in a reading situation in order to determine the relationship between frequency and duration of moments of stuttering. On the basis of positive but low to moderate relationships, the writers conclude that "in so far as both frequency and duration of moments of stuttering are to be regarded as measures of severity or amount of stuttering, neither is to be regarded as a complete measure since the two do not consistently correlate highly."

KANZANJIAN, VARAZSTAD H., "Stenosis of the Oropharynx," *Journal of Oral Surgery*, III (April, 1945), 164-169.

The cases of stenosis of the oropharynx most frequently seen are due to tonsillectomy that includes removal of the lingual tonsils. The writer presents a case and discusses therapy.

KELLER, LILLIAN K., "Hearing Survey in Detroit Schools," *Journal of Exceptional Children*, XI (March, 1945), 168-173 ff.

A survey of 23,347 children in Detroit schools indicates that 4.6 children out of 100 were found to have impaired hearing, and that children at the ages of 9, 10, 11 and 16 most often show evidence of hearing loss.

KIMBLE, GREGORY A., "Social Influence on Rorshach Methods," *The Journal of Abnormal and Social Psychology*, XL (January, 1945), 89-93.

Social stimulation "characteristically leads to a somewhat different type of Rorschach result from that obtained in the ordinary testing situation."

KLINE, THOMAS K., "A Study of the Free Association Test with Deaf Children," *American Annals of the Deaf*, XC (May, 1945), 237-257.

Kline presents the results of a study designed to investigate the responses of deaf children in a free association test and compares them with the responses of hearing children and hearing adults.

LEWIS, G. GRIFFIN, "Ear Diseases in Every Day Practice," *Medical Record*, CLVIII (February, 1945), 100-102.

"A great majority of ear diseases have their incipiency in infancy and early childhood, and many of them are closely connected with certain general diseases." The writer discusses etiology and therapy.

MCMAHON, BERNARD J., "Post-War Deafness, A Challenge to the Otologist," *The Annals of Otology, Rhinology and Laryngology*, LIV (March, 1945), 61-68.

Traumatic and percussion deafness will likely be common as a result of the present war, both among military and civilian workers in war defense plants. The writer concludes that treatment should not only be surgical if indicated, but also supportive and psychological, in order to help the aural casualties find and adjust themselves.

MEYER, BERNARD C., "Psychomatic Aspects of Stuttering," *The Journal of Nervous and Mental Disease*, CI (February, 1945), 127-157.

116 stutterers of the National Hospital for Speech Disorders in New York City and several private patients were studied through an inquiry into the family history both for stuttering and other disorders, a physical and a neurological examination, and one or more psychiatric interviews. Meyer concludes that: (1) Stuttering occurred nearly ten times as frequently in the families of stutters as in the families of non-stutterers, but that the distribution of the disorder in the stuttering families did not appear to follow any clear-cut Mendelian hereditary pattern, (2) Physical and neurological examination failed to reveal evidence of constitutional inferiority or organic disease in a significant number of cases, (3) Psychiatric investigation revealed that the stutterer is often a schizoid individual who displays other disorders than stuttering, and (4) Stuttering is to be viewed as

the resultant of the conscious will to express one's self and an unconscious inhibition of speech.

MORITZ, ALAN R. and JAMES R. WEISIGER, "Effects of Cold Air on the Air Passages and Lungs," *Archives of Internal Medicine,* LXXV (April, 1945), 233-240.

As a result of experimenting with dogs that were made to breathe extremely cold air for periods ranging between twenty and one hundred thirty-three minutes, the writer infers that (1) it is unlikely that significant injury to the air passages of men would result from the breathing of air at any degree of coldness, and (2) the air would be warmed to a point well above freezing by the time it reached the bronchi.

MUNROE, RUTH, "The Rorschach Test," *The Journal of Higher Education,* XVI (January, 1945), 17-23.

The "Inspection Rorschach," an adaptation of the standard Rorschach method, has been adopted for general use. Disregarding the qualitative and intellectual features of the standard test, and considering merely the integration of the personality, the "Inspection Rorschach" can be administered quickly to groups and evaluated in from five to fifteen minutes for each pupil.

PERSKY, A. H., "The Chronic Discharging Ear—Its Problems and Management," *The Eye, Ear Nose & Throat Monthly,* XXIV (May, 1945), 227-232.

Persky discusses various therapeutic measures that are employed in chronic otorrhea. An evaluation of measures, together with their limitations is presented.

SARGENT, HELEN, "Projective Methods: Their Origins, Theory, and Application in Personality Research," *Psychological Bulletin,* XLII (May, 1945), 257-293.

Sargent discusses the origin of projective methods in psychiatry and academic psychology. "For clinical psychology, which may be regarded as the applied branch of the psychology of personality, projective methods furnish one of the most promising hopes for a science of diagnosis and treatment."

SIMON, CLARENCE T., "Speech Correction," *The English Journal,* XXXIV (March, 1945), 142-147.

"It is sound educational practice to provide special work for the child who is handicapped by speech." Simon discusses the aims of speech correctionists, types of difficulties with which the teacher is faced, the training of correctionists, and the necessity for cooperation in working with children handicapped by speech deviations.

SMITH, HENRY P., "A Study in the Selective Character of American Secondary Education: Participation in School Activities as Conditioned by Socio-Economic Status and Other Factors," *The Journal of Educational Psychology,* XXXVI (April, 1945), 229-244.

A study of 1751 tenth, eleventh, and twelfth grade students, designed to discover the extent to which participation in extra curricular activities was conditioned by socio-economic status, personality traits, and other factors. Smith finds, among other things, that activities tend to be selective in terms of socio-economic factors, that students participating in activities tend to be superior to non-participants in social adjustment, and superior in Vocabulary tests, as well as in the Iowa Tests of Educational Development.

SMITH, KARL U., "The Role of the Commisural Systems of the Cerebral Cortex in the Determination of Handedness, Eyedness, and Footedness in Man," *The Journal of General Psychology,* XXXII (January, 1945), 39-79.

Experimental observations were made on a series of epileptic cases, both preoperatively and post-operatively in an effort to determine the role of the intercortical commisural systems in different aspects of behavior laterality. Results show "that any one of the three commisural fiber systems of the cerebral cortex in man may be divided without major alteration in the individual's bilateral motor organization." The writer observes that "all" previous interpretations of the concept of lateral dominance "may be questioned" in the light of the results of this experiment.

STRAUSS, ANSELM, "The Concept of Attitude in Social Psychology," *The Journal of Social Psychology,* XIX (April, 1945), 329-339.

"Investigators are employing a concept of attitude identical with that of common sense. Consequently, although the concept is very

useful, research employing it is handicapped." The writer suggests a method for refining the crude research concept and getting a working relation between attitude theory and research.

VAN ALSTYNE, WALTER K., "Hemangio-Endothelioma of the Diaphragm," *The American Journal of Roentgenology and Radium Therapy,* LIII (April, 1945), 373-375.

A case of diaphragmatic tumor, extremely rare, is presented.

VORHEES, IRVING WILSON, "Throat Trouble," *Medical Record,* CLVIII (February, 1945), 98, 99.

Self-diagnosis of throat ailments is often seriously erroneous. "Of all throat troubles, the larynx is the most important as a site of origin." The writer discusses etiology and symptoms of throat disorders.

ZINN, WAITMAN F., "The Significance of Hoarseness," *The Annals of Otology, Rhinology and Laryngology,* LIV (March, 1945), 136-142.

A discussion of the etiology of hoarseness, including inflammatory infections of the larynx, trauma, tumors, and disturbances of the central and peripheral nervous systems.

ZIPF, GEORGE KINGSLEY, "The Repetition of Words, Time-Perspective, and Semantic Balance," *The Journal of General Psychology,* XXXII (January, 1945), 127-148.

The writer discusses the distribution of words in the stream of speech and presents equations indicating mathematical relationship.

NEWS AND NOTES

OTA THOMAS, *Editor*

Please send items of interest for this department to OTA THOMAS, HUNTER COLLEGE, NEW YORK CITY

NOTE ON THE STUDY OF AMERICAN PUBLIC ADDRESS

Research in American public address under the auspices of the ASSOCIATION is in a transitional stage between the publication of *A History and Criticism of American Public Address,* edited by W. Norwood Brigance, and the planning of further types of research by the Committee on the History of American Public Address, appointed in 1942, of which Bower Aly is chairman.

During the period between these two enterprises a reassessment is being made of the methods and techniques that have been used in the past in order to determine which are best and ought to be retained, which are good if properly used but have not been used well, and which are not good and ought to be discarded.

At the Speech Conference in the LaSalle Hotel, Chicago, December 27, 1944, a panel discussion on this problem was arranged by Professor Brigance with Professor Aly as leader and the following three historians as panel members: Merle Curti, University of Wisconsin; W. Francis English, University of Missouri; and Louis Pelzer, State University of Iowa. None of these historians was a member of this *Association,* but came on invitation to discuss research in public address as seen from the historians' point of view.

The following bare summary states the chief suggestions advanced by Professor Pelzer:

1. That future studies should give more attention, space, and emphasis to the non-political, larger aspects of speaking than *A History and Criticism of American Public Address* gave: to scientists, journalists, captains of industry, men and women in the labor movement.
2. That "regional studies" may go too far towards fragmentation: that regions in the United States are becoming less important and less identifiable all the time.
3. That women speakers deserve more study.
4. That Indian oratory deserves more study.
5. That humorous speaking and speakers deserve more recognition in American public address.
6. That the effect of English or British speaking on American address is not yet a closed theme.

RECENT APPOINTMENTS

Irma Stockwell, who has been teaching speech in public schools at Jacksonville, Florida, for the past six years, has accepted a position at the Georgia State College for Women, Milledgeville, next year. Edna West, chairman of the department at Georgia State College, expects to be in residence at the University of Wisconsin as a graduate student during the year 1945-46.

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Forrest Seal has accepted a position at Stephens College, Columbia, Missouri.

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John E. Dietrich will join the Wisconsin speech staff this fall. In addition to his teaching he will act as Associate Director of the University Theatre.

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Kenneth G. Hance, formerly at the University of Michigan, is now Assistant Professor of Public Speaking in the School of Speech, Northwestern University.

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Norbert R. Rodeman, formerly with the Department of Speech of Bradford Junior College, Bradford, Massachusetts, has resigned his position as Chairman of the Speech Department of Bay View High School, Milwaukee, Wisconsin. He has now assumed the organization and directorship of the Department of Speech of the Allis

Chalmers Manufacturing Company, West Allis, Wisconsin.

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Mr. Robert Gard, who has just completed a project in regional drama under the sponsorship of the Rockefeller Foundation at the University of Alberta, has joined the speech faculty at the University of Wisconsin and began his duties there September 1. He was formerly associated with Mr. Drummond at Cornell University in a state-wide drama project also sponsored by the Rockefeller Foundation. Mr. Gard's work at Wisconsin will be state-wide in nature under the joint direction of the Departments of Rural Sociology, Speech, and University Extension.

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Betty Shepherd has accepted a position as auricular trainer at Borden General Hospital, Chickasha, Oklahoma.

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James M. Mullendore, formerly of Northwestern University, has joined the School of Speech at the University of Virginia as Assistant Professor of Speech and Director of the Speech Clinic.

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Recent additions to the staff of the Department of Speech and Dramatic Arts at Syracuse University are J. Calvin Callaghan, formerly of Lehigh University, and Cyril Hager, from Michigan State College.

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W. Hayes Yeager on October 1 assumed his new duties as Chairman of the Department of Speech at The Ohio State University. Mr. Yeager leaves the chairmanship of the Department of Public Speaking at the George Washington University.

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Orville Hitchcock, on leave from the University of Akron, is with Town Hall, Inc., as Administrative Assistant to George V. Denny, Jr., Mr. Hitchcock writes that he is concerned "with the administrative end of the over-all Town Hall programs, which involves lectures, short courses, special events, and concerts. I am also a little involved in most of the aspects of America's Town Meeting, but I am especially responsible for work with the thousands of Town Meeting listening groups which are scattered all over the country."

With Town Hall, Inc., also, is Clarence Peters as head of the research staff. He was formerly with the School of Speech at Northwestern.

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Wayne N. Thompson, formerly Assistant Professor of Speech at Bowling Green (Ohio) State University, has joined the Department of Speech and Dramatic Art at the Universtiy of Missouri as Assistant Professor of Speech.

PERSONALS

Captain Elbert R. Moses, on leave from The Ohio State University, is now on duty in Italy.

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Glen S. Faxon, formerly a member of the staff of the Department of Speech, Louisiana State University, is now with the Veteran's Administration in Washington.

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J. M. O'Neill taught at the School of Speech, Northwestern University, during the summer.

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Colonel Harold F. Harding (on leave from The George Washington University) is Chief of Staff of the Replacement Training Command in the Pacific with headquarters in Hawaii. He was recently awarded the Bronze Star Medal for meritorious service. According to his citation he "demonstrated outstanding administrative ability, tact, and judgment during a period of great expansion and combat successes of our forces in the Pacific."

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Wilson Paul of the University of Denver, and Clarence Moore, program manager of Station KOA, were co-directors of an Institute of Educational and Professional Broadcasting during the past summer sessions at the University of Denver. The Institute was sponsored by the four leading chain broadcasting systems.

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Mr. and Mrs. C. M. Wise traveled this summer in Mexico for two months. Mr. Wise did some writing and research on Mexican speech sounds.

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Joseph F. Smith gave a series of eight lectures and readings during the eleventh Annual Summer Institute sponsored by the Department of Speech of Louisiana State University. Mr. Smith also presented a series of lectures and recitals this summer at the Uni-

versity of Missouri, sponsored by the Department of Speech and Dramatic Art.

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Geraldine Fergen taught this summer at the State Teacher's College in Madison, South Dakota.

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Wendell Johnson of the University of Iowa, Francis Chisholm of Stephens College, and Major Charles T. Estes of the Federal Conciliation Service in Washington, D.C., were leaders in the Second Workshop in Basic Communications during the second summer term at the University of Denver.

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Ronald Mitchell, Director of the University Theatre at Wisconsin, has received first prize in the University of Georgia playwriting contest for his play, *Set It in Troy*, which won the Johns Hopkins Playwriting Award in 1942. The play has been produced at Columbia University, Indiana University, Kenyon College, Western Reserve University, Johns Hopkins University, and the University of Georgia. This is Mr. Mitchell's seventh award for playwriting since 1940.

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Robert West, Director of the Wisconsin Speech Clinic, gave lectures and demonstrations in a traveling clinic at Nashville, Memphis, Knoxville, Johnson City, and Chattanooga between June 18 and 23 under the sponsorship of the Tennessee Society for Crippled Children.

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Mary Huber, of the University of Minnesota, spent the summer at Staten Island in Halloran General Hospital working with aphasics in association with Captain Jon Eisenson of Brooklyn College. Miss Huber's work at Minnesota was carried on by Gladys Reid.

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Mrs. Alice A. Mills, Chairman of the Department of Speech at Mount Holyoke College, presented courses in Phonetics and Choral Speaking during the first summer term at the University of Denver.

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Charles McGlon of Southern Baptist Theological Seminary at Louisville, Kentucky, was a visiting member of the faculty of speech of Louisiana State University for three weeks in June. He taught a class in acting and directed the first of the summer shows, *The Passing of the Third Floor Back.*

Lieutenant-Commander Henry G. Roberts (on leave from The George Washington University) is now the Staff Public Relations Officer, Naval Air Transport Service, U. S. Naval Auxiliary Air Station, Oakland, California.

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On May 5, 1944, the following citation was made by President French of Hasting College, Nebraska: "Edna Hill Young, in recognition of your many years of splendid teaching and in particular acknowledgment of your pioneer work in speech correction, Hastings College feels that it is a distinct honor to count you among her sons and daughters. We therefore confer upon you the degree of Doctor of Pedagogy, and admit you to all its rights and privileges."

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From the Department of Speech at Brooklyn College comes news that Captain Jon Eisenson is to do work in speech rehabilitation at Halloran General Hospital.

Malcolm S. Coxe is on leave and has been assigned to the Allied Government Organization in Germany.

Helen Roach and Mrs. Dorothy J. Lawson started a year's leave of absence in September.

William J. Temple, Lewis A. Mallory, and Margaret M. McCarthy conclude their leaves of absence and return to the College in September.

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Guy D. Muchmore, since 1913 a member of the Department of Speech and Drama at Cornell University, retired in June in order to devote all his energy to his large farm outside Geneva. He has been associated with the work in oral reading, voice training, and public speaking. H. A. Wichelns, Chairman of the Department of Cornell, writes: "We will long miss his ready familiarity with the traditions of the Department, his keen interest in his students' progress and his firm defense of the fundamentals of doctrine. Over the years his steadfast council gave a thread of unity to the work in public speaking, and his equitable temper and unfailing courtesy eased many a troubled time."

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PROFESSIONAL ITEMS

The spring convention of the Ohio Association of College Teachers of Speech was held at the College of Wooster on April 21. C. R. Layton of Muskingum spoke concern-

ing the combined English-Speech Fundamentals course recently instituted at Muskingum; Keith I. Tyler of the Department of Education of Ohio State University discussed the new proposals for Frequency Modulation Broadcasting in Ohio Schools in the post-war era; W. N. Brigance of Wabash College talked on "The Backwash of the War," and P. O. Wagner, psychologist of the Department of Special Education for the State of Ohio, explained the plans for speech correction to be instituted by the public schools in the State Department of Education; Marie Mason of the Department of Speech of Ohio State University spoke concerning the training plans for the speech correction program to be instituted.

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A Washington, D.C., Branch of the American Platform Guild was recently organized with W. Hayes Yeager as Temporary Chairman and Mrs. Jessie Butler as Executive Secretary. Among the more than thirty persons attending the opening meeting were Senator Hugh Butler, Representatives Jennings Randolph and Brooks Hays, Sir Hubert Wilkins, and Strickland Gillilan.

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Boston University has inaugurated a new project in Speech Counseling. Students showing signs of speech deficiencies are directed by the various deans to have personal interviews with the speech counselors. These counselors prescribe the special courses and training needed for each individual.

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The work of the Institute of Psychodrama and Sociometry was presented during the first summer term at the University of Denver by J. L. Moreno and two of the associates from the New York Psychodrama Institute, John Dey Torto and Zerka Toeman.

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Westminster College this summer offered a High School Institute in Speech and Dramatic Art, June 12 through June 22.

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The New York State Speech Association held a regional meeting at Ithaca on May 5. The program in part was devoted to the following "New York State Pronunciation Problems," by C. K. Thomas; "New York State Folklore and Dramatization," by H. V. Thompson; and a round-table conference on the New York State syllabus in speech.

Forty-four industrial executives have completed the first year of a new evening course curriculum in industrial relations at the University of Denver. This work has its core in a speech personality—general semantics—human relations approach which is integrated with the problems of personnel management. The courses were taught by John Jacobs, President of Baur's Stories in Denver, and Elwood Murray, Director of the School of President of Baur's Stores in Denver, and graduate assistants who served in a coach-clinic capacity for the three sections presented.

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The Bureau of Crippled Children and the Bureau of Home Service of the State of Colorado have worked out arrangements with the Speech Clinic at the University of Denver for the therapy of speech defectives referred from various localities in Colorado. The cases are brought to the Hill-Young Clinic and Residence and serve in the training set-up of Robert Harrington and Edna Hill Young.

During the past summer the Northwestern School of Speech offered their third annual symposium in hearing problems. Specialists who appeared on the program during the period from June 25 to August 25 were: Katherine Barrett, co-ordinator of Handicapped Children, Chicago Public Schools; Captain Raymond Carhart, Acoustic Physicist, Aural Rehabilitation Service, Deshon General Hospital, Butler, Pennsylvania; Daniel T. Cloud, Superintendent, Illinois School for the Deaf, Jacksonville, Illinois; Marie M. Mattochs, Principal, Bell School, Chicago, Illinois; Helver R. Myklebust, Director of Research, New Jersey School for the Deaf, West Trenton, New Jersey; Mary C. New, supervising teacher of Speech and Acoustic Work, Lexington Avenue School for the Deaf, New York City, New York; Mary E. Numbers, Teacher-in-charge, Middle School, Clarke School, Northampton, Massachusetts; Florence M. Olsen, Clinical Supervisor of Hearing Therapy, Indiana State Teachers College, Terre Haute, Indiana; Mary Schmidt, Acoustic Expert, Deshon General Hospital, Butler, Pennsylvania; Alice Streng, Supervising Teacher, State Teachers College, Milwaukee, Wisconsin; Anita Anderson, Primary Instructor, Minnesota State School for the Deaf, Faribault, Minnesota; Paul A. Witty, Professor of Education, Northwestern University.

By action of the Executive Committee, the Pennsylvania Speech Association will hold its annual convention on Friday and Saturday, October 5, 6, 1945, at the Hotel Penn Harris, Harrisburg.

THE COLLEGE THEATRE

The Little Theatre of Westminster College this year presented three one-act plays, *The Maker of Dreams, Elizabeth Refuses,* and *Sparkin'*. It also produced two three-act plays: *The World We Live In,* and *The Silver Cord.*

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Ashland College of Ashland, Ohio, this year presented *Papa Is All.*

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The Dillard University Little Theatre on their tenth Anniversary presented *The Emperor Jones* by Eugene O'Neill, and Randolph Edmond's one-act play *The Shape of Wars to Come.*

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The Play Makers of The University of North Carolina, this year produced Thornton Wilder's, *The Skin of Our Teeth.*

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Earlham College of Richmond, Indiana, recently presented *The Duenna* under the direction of Howard C. Morgan.

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The Women Have Their Way, by Serafin and Joaquin Alvarez Quintero, was produced by the Dramatic Organization of Lawrence College, Appleton, Wisconsin.

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The season just closing saw five full-length plays produced by the Cornell Dramatic Club: *Our Town,* by Wilder; *Springtime for Henry,* by Levy; *The Beautiful People,* by Saroyan; *John Gabriel Borkman,* by Ibsen; and *The Skin of Our Teeth,* by Wilder. Nineteen films were also shown by the Club.

THE HIGH SCHOOL THEATRE

William N. Viola, Head of the Department of Speech in the high school of Pontiac, Michigan, this spring presented Mark Twain's *A Connecticut Yankee in King Arthur's Court.* The play had eight performances before it closed.

THE COMMUNITY THEATRE

Various interested groups in the city of Richmond have established a Children's Theatre under the joint sponsorship of Miller and Rhoads Department Store, the Richmond Theatre managers, and the City Department of Recreation. This very promising children's theatre presented *Alladin in the Tea Room* at Miller and Rhoads. So great was the response that the play had to be repeated at the Lyric Theatre. *Mary Poppins,* a popular children's story, was dramatized and presented as the second production in the Lyric Theatre on March 17.

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The Little Theatre of Shreveport, Louisiana, during its twenty-third season presented *Three Men on a Horse.*

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This past summer the Belfrey Theatre at Lake Geneva, under the direction of John Wray Young and Mary Margaret Young, produced *Claudia, Kiss and Tell, Uncle Harry,* and *The Male Animal.*

PROMOTIONS

Magdalene Kramer, Chairman of the Department of Speech, Teachers College, Columbia University, has been promoted to the full professorship in speech. She has the distinction of being the first person to hold the full professorship in speech at Columbia.

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Wilbur E. Gilman was elected Chairman of the Department of Speech at Queens College, New York City. He assumed his new duties February 1, 1945.

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DEATHS

Ray K. Immel, Dean of the School of Speech, University of Southern California, died last April. He had been teaching at the University since 1927.

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Floyd W. Lambertson, who resigned from the speech staff at Iowa State Teachers College last spring because of ill health, died at Cedar Falls, Iowa, on June 3.

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William Bassett, son of Lee E. Bassett of Leland Stanford University, was lost in the South Pacific as a result of the sinking of the destroyer *Monaghan* in the typhoon of December 18, 1944.

AMONG THE CONTRIBUTORS

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